THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

Mrs. Potter in a New Role—She Plays it with a Negative Rather Than a Positive Fervor—Clara Vere de Vere Caught at Last in the Toils of the Canoodle—Speech that Goes on Silver Stilts—The Martyr a Play with a Good Purpose—Mr. Cazauran's Vestibule—The Successor to George Francis Train.

The appearance of Mrs. Potter in a new role Monday night created some interest. Loyal Love is an old-fashioned style of drama, wrought in blank-verse, employing a love-lorn maiden and a pursuing villain, with the traditional prince in plumes, who fondly, madly loves, and at the last moment nobly rescues.

It is a theme we used to thrill over in our boyhood days at the "Old Drury." It comes now feathered with idyllicism, garnished with the moonbeams of sentiment, and presenting Kyrle Bellew as the Prince and Mr. Haworth as the villain.

I need not tell you that there is a hard-hearted father who seeks to force his son into a marriage of convenience, and that the plumed son, with his azure way, looks into the empyrean and remains true to Poll.

Mrs. Potter as the love-lorn maiden was very dainty and very pretty. She wore a love-lorn dress of spotless white, *a la* Bernhardt in cut, very long in the waist and low in the girdle. She has to portray the innocent devotion of a maiden living in a honey-suckled cottage, and whose heart clings to a honey-suckled prince with a sword. She did it with a negative rather than a positive fervor.

I don't know of any love-lorn maiden on the stage who can so embody the conventional notion of chaste devotion. She loved her Prince with a well-bred sincerity and a cool equilibrium that was starry and stagy at the same time. She was enfolded in his arms with a perfectly delicious naivete. There was none of the hot feverishness of animal passion about it. You felt that she loved her Prince with her well poised cerebrum, not with a sensuous and impulsive ardor. He kissed her on the forehead with a well-bred and respectful consideration and talked long and vaguely of the golden highway of the sea, and the orbs of heaven, and the empurpled future, and the deep mysterious bond that made her his forever. She listened to it with the clear rapt vision and disciplined mind of one who listens to a page of Bulwer. It took us back to the morning of life, when the Beautiful wed the Good and low music burst forth in the midst of roses, and the perfume of the alabaster lamps lifted our souls to the divine truth that yesterday can never be to-morrow.

She sank upon his shoulder as if the Lake of Como were there with its tranquil depths. She murmured, with her teeth shut, the soft voluptuous responses to his rhapsody, and he toyed with the rose that clung upon the brink of her low-necked dress without a moment's fear of falling over into the chasm of poetry that spread its pearly descent under his chastened eyes.

There is no doubt about it, this picture of two hearts upon a single stem was very lovely. That they beat as one was evident enough from the identity of expression and the similarity of throb.

We had to acknowledge [illegible] a
Vere de Vere was caught in t
the delicious canoodle, and v
new daintiness.

Mrs. Potter has six little
tricks that can hardly be s
can describe the little cock
accompanies some of her s
seen a linnet on a blossom
disappear. Nobody can t
speaks with her teeth close
with a volatile something
sigh and the other side
can explain the three ton
musical voice that seem,
volcanoes, to have snow
neath. No one can analyz
probably unconscious supe
ner at times. But one r
snow lies there always in
the fires only smoulder
the bend of her neck
eyes. They have n
volition; they ar
woman who has
the select circle to
of the prom'scuou

In the later scen
ter is required to
utmost. Having been trapped and imprisoned by the lascivious villain, she has to repel his advances with her scorn, wither him with her contempt, paralyze him with her righteous indignation, and climb to the stormy heights of undying devotion to her absent Prince.

I think it must be said that the repelling, withering, paralyzing and climbing, while invested with the charm that belongs to every woman who is pretty and well loved, are not yet sufficiently indicative of any special dramatic gifts. Mrs. Potter lacks something. I think it is the gift of transfusing motion with emotion. Most of her speech goes on silver stilts. She can look pathetic, but she cannot act pathos. Her lovelorness in the last act of this play is a pitiful picture, not a heartrending endeavor.

There is a vast difference between a crushed flower and a crushed heart. I suppose it is a matter of throb.

Mrs. Potter was an actress. When you talk about Langtry they dodge the question. Langtry once said to me, "You brute, I know I can't act; but you needn't run around telling everybody of it."

How are you going help liking a woman after that?

She was an *ingenue*.

A word here about the difference in mere picturesqueness of Mrs. Langtry and Mrs. Potter. One came to us with a studio air. Tadema and Whistler had posed and draped and sketched her. When she put on a white dress she looked as if she had stepped from this frieze of the Parthenon. She had the Grecian largeness—a certain Hellenic freedom of limb and action.

Mrs. Potter brings the air of an evening reception. She makes you feel like rushing out and hiring a dress-coat somewhere.

She has that long narrow waist that has been evoluted by society, but that was unknown in the days of the Milo. She does not move in curves like a sylph. She shines in points like a crystal. She carries her pretty head as if she were accustomed to walking over the top of things.

Even art lies in her presence on a lower plane. Her hair, which is like a royal bronze or a burnt sienna thicket—in color—is always dressed *a la* Evangeline. It flies as if instinct with a life of its own.

But enough! There is a final pitiful scene in Loyal Love where Inez, imprisoned, broken-hearted, persecuted and deserted, stands like a Roman martyr. Here she conveyed her misery less by her acting than by her apathetic submission to the scene. The story did it.

Do you remember what a lot of sympathy Kate Claxton got as the blind girl in The Two Orphans? Well, a two-year-old infant would get it in the same predicament. I hope you don't think it would be histrionism.

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The Martyr has received a good deal of attention. It is a play with a good purpose and a good story—a trifle artificial in its methods of suspense, and presenting a palpable moral without preaching it. The French possibilities of marriage and domestic adjustments are somewhat foreign to our sympathies, but the motive is human and the incidents interesting. Mr. Pitt, who played the deceived husband, was very bad the first night. I hear he has improved since, but I have not seen a second representation of the piece.

If Mr. Cazauran wrote the prologue to this play, he made an entirely superfluous porch to the edifice; but he made it very cleverly.

The drama would, I think, be just as effective without it, and more condensed in its action.

Mr. Cazauran is a master workman at building vestibules and entrance-ways for plays. Why he doesn't put up a whole edifice—even a Southern one, like The Esmonds—I cannot see. That play, by the way (The Esmonds), which failed here as The Fatal Letter, has been played successfully from one end of England to the other by Miss Helen Barry.

The Jack Poynts and Naomi Tighe of Tearle and Mrs. Abbey made a pleasant surprise at Wallack's on Tuesday night. It isn't a thankful task to revive a play that has been so well done on that stage as was School. But the revival more than ever convinced me that Mrs. Abbey is a distinct and clever comedienne. I have said that before. It is my individual opinion. I find that a good many conservative people are inclined to object to her overflowing vivacity and inimitable sportiveness. I have heard genteel ladies say that her Polly Eccles was not refined enough. But these are the kind of critics who say there is too much punctuation in the Bible.

Give Mrs. Abbey a role that needs filling with genuine humor, and it will remind you of a bottle of Piper Heidsieck just uncorked. Fancy making Polly Eccles refined! Fancy Othello in a dress-coat!

I mentioned some time ago in these columns a play that Estelle Clayton read to me on Goa Island last Summer. We were all up at Buffalo to see Steele Mackaye's Anarchy, and one bright day we went to the Falls. It was a pleasant party, and a quiet hour save for the sub-tones of the cataract. She is going to do that play now for a benefit given to Sara Jewett. How it will play I have no idea; I only know how it reads.

It is the daintiest piece of love and pathos we have had. It is in fact the simon-pure love-story, but not told in the old-fashioned way.

She calls it A Sad Coquette. If she succeeds in having it played as well as it is written, I think it will pass into the repertoire, small enough, of real American heart dramas.

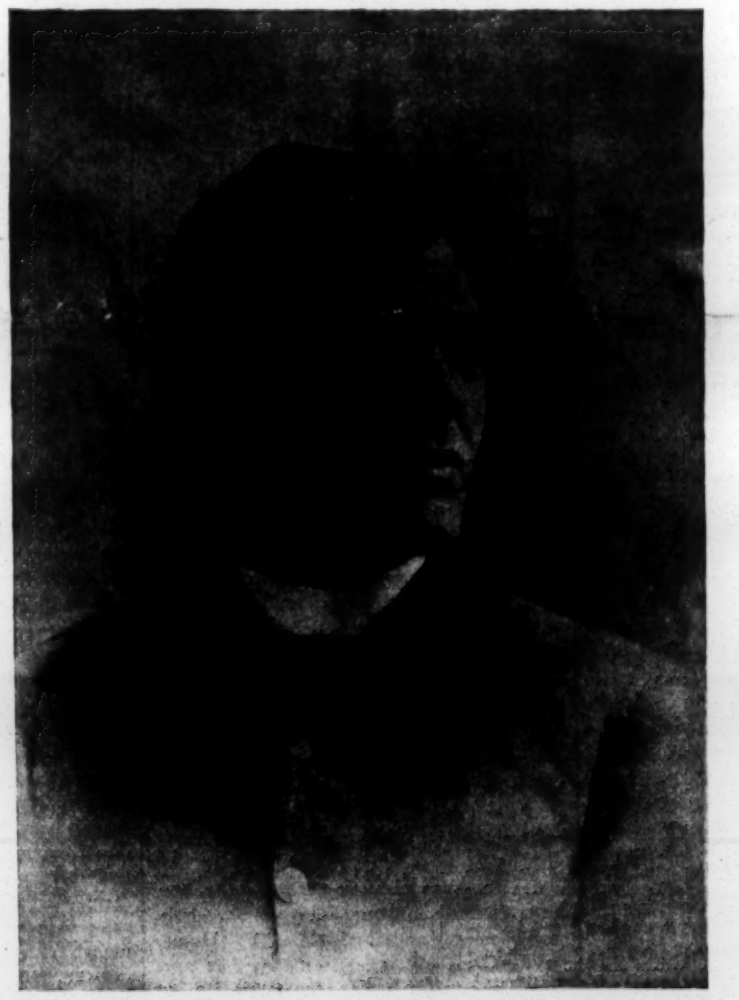
The name of anarchy brings up the fact that Mr. Steele Mackaye was installed in the seat left vacant in Madison Park by George Francis Train, last Monday. The ceremony was simple and affecting. Mr. Mackaye has written a noble play with the somewhat dangerous title of anarchy, and in it he has taken the side of law and order. But now that it is going to be reproduced he weakens a little for fear the widespread (he calls it widespread) feeling of anarchy will be offended, and so he rushes into print to plead for the Chicago law-breakers, to condone Anarchy as a disease and not as a crime, and to abuse the community for its folly in hanging those men.

You see there is a certain amount of cowardice entailed in being a playwright and in dealing with popular themes.

But Mr. Tom Ochiltree and Mr. T. Henry French were so struck with the wisdom of his new position that they insisted on his accepting the vacant bench in Madison Square. George and Steele are both energetic men, and I suppose Steele will carry on the good work of the flying psychos, and the sparrows and small boys will hail the evangel of sophistry with their old delight.

Let us hope that the play will not be adapted to meet the wishes of Herr Most, and that Mr. Sanger will bring the troops on as before and do all the brave and hopeful things that made the play an enormous success in Buffalo.

NYM CRINKLE.



E. H. VANDERFELT.

Right's Right Goes a Little Wrong.

The daily papers of Tuesday had various criticisms to offer upon Right's Right, produced at Poole's Theatre the night before. All spoke of Dominick Murray's performance in the play—some dwelling upon it with favor and others with disfavor. The fact is, Mr. Murray was not in the bill. T. J. Parker, Mr. Murray's manager, gives the following story of the troubles that beset Right's Right on the eve of its metropolitan production.

"Mr. Murray has been taken seriously ill," said Mr. Parker, "and has gone to his home near Montreal to recuperate. He may not be able to act again this season. Then W. C. Crosbie, an important member of the company, took French leave. He told a friend that on his honor as an Elk he could not divulge his trouble, but that he must fly. I believe the trouble is of a domestic nature. Somehow the rumor got abroad that Mr. Murray had fled on account of domestic trouble. This is ridiculous. He has gone home to be cared for.

"Well, to make the story short, William Macready took Mr. Murray's part of John Mayne at noon on Monday and in the evening successfully 'winged it' J. P. Furlong read Mr. Macready's part. I am under deep obligations to Messrs. Macready and Furlong, for without their assistance there would have been no performance on Monday night. We will fill the New York and Baltimore engagements, closing in the latter city on Nov. 26. Manager Dan. Kelly, of the Front Street Theatre, has kindly consented to the substitution of Mr. Macready for Mr. Murray during the Baltimore week. After that—well, I am undecided what to do."

John Hazelrigg has made an undeniable hit as Dick Coulter, in his new comedy, One Million Dollars. The provincial press and MIRROR correspondents have given the star, play and company unstinted praise. Mr. Hazelrigg's tour brings him to Poole's Theatre on Dec. 12, when metropolitan critics will pass judgment on Mr. Hazelrigg's Tramp in One Million Dollars.

At the Theatres.

MADISON SQUARE THEATRE—THE MARTYR.

Duc di San Lucca	C. P. Flockton
General Roger Moray	H. M. Pitt
Admiral de la Marche	Frederic Robinson
Sir Ellis Drake	J. H. Stoddard
Peppo	Alexander Salvini
Robert Bruel	L. F. Massen
Corporal Pichot	E. M. Holland
Mr. Smith	William Davidge
Giacomo	Mr. J. H. Findlay
Mme. Moray	Agnes Booth
Mme. de la Marche	Mrs. E. J. Phillips
Paulette Moray	Annie Russell
Medusa	Mathilde Madison

The Martyr, produced for the first time at the Madison Square on last Thursday night, was tried by Manager Palmer some time before in Chicago with sufficiently favorable results to warrant its being done here. This particular version of D'Ennery's drama is by Mr. Cazauran, and of the several that have found their way to the American stage it is the best.

The story, like most of the French plays of its class, deals with a society with which ours has little in common; nevertheless the main point of its theme—a woman's self-sacrifice for the protection of her mother's good name—is noble and universally appeals to the sympathies.

The plot need only be summarized briefly, for THE MIRROR has presented its details at length in a previous edition. A couple of Italian adventurers palm themselves off as the heirs to a vast estate and inherit it. They become the friends and guests of General Moray and his wife in Paris. The female impostor, Medusa, discovers that Madame Moray is meeting and supplying money to a man who holds some letters that give him power over her. This man is in reality the illegitimate half-brother of the wife, and the letters are those that implicate Mme. de la Marche, Mme. Moray's mother, who is the wife of a worthy Admiral. Medusa, who wishes to become Mme. Moray herself, tells the General. He finds the illegitimate young man embracing his wife. The half-brother burns the criminating letters before his eyes. The General kills him with a pistol-shot. Mme. Moray, to save her mother and justify her husband's murderous act, confesses that the dead man is her lover. The General gets a divorce and weds Medusa. Mme. Moray the first is separated from her child and put through all sorts of tribulations. Finally the truth vindicates her. Medusa is unmasked and the marriage proved to be illegal because of a previous one, and the sacrificing wife is restored to happiness.

The story is absorbing, but D'Ennery has cumbered it with a raft of preliminary entanglements and its movement is clumsy and complex. There are several strong scenes and dramatic climaxes. The management of the main incident is clever, although the motive for the wife's self-abnegation is not emphasized sufficiently. At any time a few words of confidence to the mother would set matters right, and the revelation is not averted after all—it is only deferred to make a drama. The characters are drawn with a firm, bold hand, and the dialogue is natural and frequently ingenious. Speculation as to the popular success of The Martyr is uncertain. But that it is a powerful and interesting play there is no room for doubt. The representation was careful and in some instances notably excellent. Agnes Booth's Mme. Moray was fairly conceived and effectively played. The loving tenderness and the heroic resolve of the character were alike skilfully brought out. Miss Madison slightly overacted the adventuress, Medusa, but with repetition it will no doubt be toned down to the proper color. Miss Russell was very pretty and sweet in the *ingenue* role, and Mrs. Phillips was particularly strong, especially in the last act.

Mr. Salvini as Peppo and Mr. Holland as the old Corporal gave the most noteworthy impersonations of the evening. Mr. Pitt didn't know his lines and seemingly had thought very little about his work as the General. Mr. Stoddart acted a Scotch gentleman and gave him the accent of a Scotch peasant. Mr Massen was excellent as Robert, the unfortunate young man who has, and yet has not a mother.

The Martyr is exquisitely mounted. The salon of the second act is a triumph of scenic art. The large and fashionable audience called the principals repeatedly during the performance.

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FIFTH AVENUE THEATRE—LOYAL LOVE.

Ines	Mrs. Potter
Donna Leonora	Maida Craigen
Pedro	Kyrle Bellew
Gonzales	Joseph Haworth
The King	Harry Allen
Sebastian	F. B. Conway
Count di Luna	Hart Conway
Luis, a Page	Sydney Drew

Mrs. Potter was seen at the Fifth Avenue on Monday night in a romantic play entitled Loyal Love, by Ross Neil. The play was presented in London by Mrs. Potter when it was given forth that the *nom du theatre* "Ross Neil" concealed the identity of a woman author.

It is but fair to say that although Mrs Potter, in her new role, is yet far beneath the level of excellence, yet she is a trifle more advantageously viewed than in her opening piece. And it is also true that Loyal Love is a trifle less bad than Mlle. de Bressier.

The audience was as numerous, but not as distinguished in the society sense, as the remarkable house that assembled on the occasion of the lady's debut. The spectators, judging from their excessive cordiality, were in the majority her friends. They called her after every act and applauded her frequently with more warmth than judgment.

Of the new play it may dismissed in short order. It is a tumid romantic production, faintly suggesting the artificialities of the Bulwerian drama, built on old lines and told in villainous blank-verse. It deals unpoetically with a poetical, if trite, subject. No spontaneity, no rhythmic melody, no power or beauty of imagination illumines its measures. The language is stilted, bombastic and strained to a ridiculous degree. The imagery is attuned to a false key from first to last. Not one spark of genuine fervor, not one gleam of nature pervades it. The characters coo and cackle, or spout and rage, in speeches that are the tawdriest imitation of the romantic stuff that obtained a generation ago. Nevertheless the theme that deals with secret love and marriage, persecuted virtue and heroic defiance always interests a certain class, no matter how cheaply it may be couched.

In the role of Inez Mrs. Potter wore some un-Spanish draperies that became her exceedingly, and was very beauteous indeed. She delivered the lines with an interchangeable nasal inflexibility and falsetto flights. By means of a reserve in demeanor she conveyed some idea of power, but although there occurred several chances for fiery and defiant declamation she missed their force. Nevertheless Mrs. Potter occasionally showed some slight disposition and ability to *act*, and for this reason we may adjudge her second experiment as a little more encouraging and satisfactory than the first.

Mr. Bellew displayed considerable force as Pedro, the prince who weds according to his heart and without considering the heads of State. He is just the sort of artificial hero that is suitable to an artificial play like Loyal Love. There is no real sincerity and no real feeling in his work—but there is the counterfeit of both. The best acting of the night was done by Joseph Haworth, whose Gonzales was a well-wrought, well-considered achievement. When an actor can infuse warmth and life into a flaccid and unanimated role like this, he is deserving of more than ordinary praise. Mr. Haworth's efforts were enthusiastically received. Miss Craigen did the small part of Leonora capably and Mr. Allen was a picturesque King. Mrs. Potter's stay comes to an end on Saturday. Next week Colonel McCaull produces The Begum on this stage.

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The revival of School at Wallack's on Tuesday evening was enjoyable in several respects. It serves as a good substitute during the paucity of new plays that is characteristic of Mr. Abbey's experiment in running a stock theatre. He has gathered a capital company, he has furnished his stage most luxuriously. But as for plays—"Oh, I had forgotten the plays," says Mr. Abbey; "how absent-minded to be sure! Well, well, we'll have some warmed-over dishes. They'll do as well as new." And so we are being treated to a series of Robertsonian chestnuts, roasted and sauced and served to us on glittering plates with the most sumptuous appointments. Delightful as the service is, we are a trifle weary of the fare, and long for Mr. Abbey to seriously buckle down to work and really enter into the swim of creative, metropolitan management.

In School Mr. Tearle makes a delightful Jack Poyntz, his manly, frank and hearty bearing seeming to fill the women spectators with admiration and the men with envy. John Gilbert was boisterously welcomed back in his old part of Dr. Sutcliffe, which he acted, as is his wont, inimitably. Mr. Pigott's Farintosh and Mr. Ward's Beaufoy were variously and respectively excellent. Mrs. Abbey's Naomi Tighe was diverting when it was not overboisterous. Mrs. Eldridge as Mrs. Sutcliffe came in for a share of the evening's applause, while the bevy of girls were for the most part pretty and piquante. The comedy was beautifull mounted. It ought to draw good houses for a short time.

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The Grand Opera House was more than comfortably filled Monday night by lovers of the legitimate, who assembled there to witness Frederick Warde's Virginius. This popular star's illustration of the vigorous manhood and the tragic devotion of the Roman father highly pleased the auditors, as was manifested by the abundance of applause and eight recalls during the evening. Eugenie Blair made a satisfactory Virginia. Mr. Warde appears in other characters during the week. Next week, Evans and Hoey in Parlor Match.

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A large audience was present at the People's on Monday to see the Shadows of a Great City. The cast, with two exceptions, remains the same as when the drama was last performed in this city, and a more evenly balanced company is seldom seen. Annie Ward Tiffany repeats her unctuous portrayal of Biddy Ronan, while George Edeson and W. Allen as Jim Farren and Abe Nathan are up to their usual good form. W. A. Whitecar made his first appearance in New York as Tom Cooper, and received much applause for his manly acting. Clyde Harron's Helen Standish was creditable. For next week, Manager Miner promises the East-siders a treat in the shape of McKee Rankin's Golden Giant.

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The Wages of Sin, under the management of H. R. Jacobs, opened at the Third Avenue Theatre on Monday to a large house. The people seemed to enjoy the many thrilling situations in this melodrama and liberally applauded the principals for their efforts. The members of the cast, which is exceptionally good, including King Hedley as George Bland and Etelka Wardell as Ruth Hope, Albert Warren, Maud Monroe, Annie Wood and Alberta Gallatin all deserve credit for their share in making the evening enjoyable. The piece was neatly staged. Next week, Benjamin Maginley in Inshavogue.

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Article 47 was presented at the Windsor Theatre on Monday night with Clara Morris as Cora. It seems captious to find any fault with such a public favorite, but it seemed to us that she painfully elaborated the mad scene beyond her usual wont. Coming as it did after three very long waits and after the intensely wrought motive of the play in which so unatural a combination as intense love and hatred in the same person strains the attention, it is not too much to say that a sense of fatigue was felt by many of the audience. There is such a thing in both the pictorical and histrionic arts as injuring breadth by overwrought detail.

B. R. Graham gave a careful though rather colorless presentation of Georges Duhamel. As Victor Mazellier, Walter Kelley was also painstaking. The Potain of E. A. McDowell was decidedly clever—piquant, humorous and natural. The physician Coombes was faithfully rendered by Verner Clarges. The two French lawyers were likewise true studies of distinct types, the advocate Lauriston being rendered by M. W. Rawley and the counsellor De Lille by Adolph Bernard. Octavia Allen was commendable as Madame Gerard, and Lilla Vane represented Marcelle de Brieve with a refreshing union of modesty and piquante *naivete*. Mollie Revel played Louise with brisk vigor. The repertoire for the week includes Renée and Alixe. Next week, The Ivy Leaf.

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The first metropolitan appearance of Sweatnam, Billy Rice and Fagan's Minstrels took place on Monday night. They have possession of Niblo's this week, and the first night audience was of goodly size. For fine dancing, beauty of marching and brilliant costuming, this party is not to be matched in the realms of modern minstrelsy. The ballad and chorus singing are excellent. Among the big list of comedians are Billy Sweatnam, Billy Rice, Frank Cushman, Harry Woodson and a half score of lesser lights. The handiwork of Barney Fagan in arranging marches and dances is seen through the programme. The first part is followed by a screaming sketch, Issues of the Day, by Sweatnam and Rice. Les Trois Havanus are an unique trio of instrumentalists. The grotesque dance, "Massoupias," met with storms of applause.

Barney Fagan's "Wedding Bells" dance, participated in by eight knights of the nimble-foot, was a marvel of grace. Mr. Sweatnam then took the stage to himself and convulsed the house with his quiet drolleries. Manning, Drew and Davis are experts with the banjo and in wing-dancing. Nelsonia appeared in in his dazzling feats of jugglery, etc. Frank Cushman and Harry Woodson gave a funny sketch, First Meeting Since the War. The evening closed with Barney Fagan's spectacular afterpiece, America and France, in which the author led some brilliant marching. Next week, Joseph Jefferson in Rip Van Winkle.

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Mr. Irving reappeared as Mathias in The Bells at the Star, Saturday, supplementing it with a capital sketch of Alfred Jingle, one of his earlier English comedy successes. Faust remains on the bill this week, except Saturday night, when Mr. Irving plays Louis XI.

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Mr. Knight in Rudolph will fill out the week at the Fourteenth Street. On Monday Denman Thompson appears in The Old Homestead.—Cordelia's Aspirations gives way next Tuesday at the Park to Mr. Harrigan's new comedy, Pete.—A Dark Secret still draws well at the Academy. Some excellent singing by a good quartette has lately added to its attractions.—Dorothy is meeting with fair success at the Standard. It is a pretty opera nicely done.—The Wife is a success with the Lyceum's public. It has been altered and improved since the first performance.—The Henrietta booms at the Union Square, where the attendance is steadily large.—The Howard Athenæum Specialty company, giving an excellent entertainment, is on the bill at Tony Pastor's this week.—The Marquis is going along prosperously at the Casino.—A burlesque on Faust at Dockstader's is the new and telling feature of the week.

The Musical Mirror.

A rather threadbare Joe Miller tells how a too canny milkman was once met by a customer with a small pitcher in either hand and the request to have the milk in one and the water in the other, that he might mix them to suit himself. Something of the same feeling must have been uppermost in the minds of many hearers who sat through the Siegfried representations at the Metropolitan on Wednesday, Friday and Monday last. "Boredom flavored with ecstasy" was the comment of a clever woman in our hearing, and the percentage of the two ingredients was probably in close ratio with the grade of Wagnerian orthodoxy of the individual listener.

With Wagner's main principle it is easy to agree—that the music drama should be a totality, in which a worthy and lofty theme should find sympathetic expression in tones, and the latter should never arrogate to itself unduly absorbing attention to distract us from the former. We ought to be earnestly interested in the story, dialogue and action, as such, and can afford to endure much which is dry or monotonous in the vehicle, so long as it fittingly conveys the thought. Unfortunately, in carrying out this theory, he is apt to stumble at his first premise, and fails to give us his prime requisite—a thrilling story. It was one of his later assumptions that purely human themes are trivial and unworthy, and only legendary subjects are fit matter for the lofty ideal treatment of music. In his legendary-human creations he has done much to justify his assumption, but at the legendary-mythologic probably a large share of his hearers will be inclined to draw the line. The queer grotesqueness of the Niblung saga is doubtless interesting to the literary student, but to the opera-goer a confusion and a trial. Pregnant with all lofty suggestion, if you choose—with sun—myth and esoteric meaning and the rest—it may interest the philosopher, but it wearies the auditor in the stalls. Every one finds pleasure in the quaint humor of Grimm's fairy tales—when he reads them in his study; but to *see* them set forth for four mortal hours on the stage, with pompous paraphernalia of costume, scene and symphony, is quite another thing. Wagner's version of the Niblung saga, at least in Siegfried, is little more than a mixture of Sun-myth and Hausmarchen, "There is eating and drinking in it," as the French phrase has it; that is, a little of everything, however inconsequent or incongruous. In its grander features it thrills and interests; in its more trivial details it makes us smile when we do not yawn. Thus Siegfried's forging of the sword, if a little grotesque, is picturesque and fine, and his rescue of Brunnhilde, with the final love duo, superb. On the other hand, his petty squabbles with Mime, Wotan's conundrum-guessing with the dwarf, and Siegfried's little unpleasantness with the patent pasteboard steam dragon, border on the puerile—which, for dramatic purposes, is the silly. The mechanical bird on his slack-wire, with the young woman who sings bird-talk from behind the scenes, comes near the dividing line, though adorned with most poetic and charming music. In short, the author has sauced and diluted the real legendary grandeur of his work with so much tiresome and futile nursery fable as to discourage hearty applause, and weary the nerves that should thrill with keen enjoyment.

The drama—third in the Nibelungen series of four—takes up the story where the Walkyre leaves it. From the union of Siegmund and Siglinde has sprung the young hero Siegfried, brought up by the dwarf Mime with a view to recover through him the Nibelungen Hort, or treasure. This, after passing from the hands of the Rhine maidens through sundry vicissitudes, has fallen into the hands of the Dragon-Giant Fafner, who watches it in his cave. Siegfried, impatient at Mime's attempts at sword-making, welds together fragments of his father's falchion and sets out, prompted by Mime, to slay the giant. Accidently tasting his blood, he suddenly learns to understand the language of the birds, and led by a small fowl of specially obliging and talkative humor, goes forth in quest of his destined bride, Brynhilda, who has been patiently slumbering on her couch of flame, since the close of the Walkyre, awaiting rescue. This he bravely achieves, and after some coy reluctance on the part of the maiden (who hints, by the way, that as a little lad she used to trot him on her knee) the curtain falls on the lovers locked in each other's arms. So far the really dramatic portion of the work. The intervention of Wotan, who seems rather a futile and doddering old deity—his riddle-reading with Mime, and prosy moralizing with Erda the Earth Spirit, though essential in the legend, are dramatically superfluous.

In this remarkable work there are wonderful heights and depths and widely contrasted extremes. In none of his dramas, probably, is the author more harsh and unpleasing in passages, and in others more grand, strong and inspiring. The beauty and the ugliness, the lofty and the trivial, the entrancing and the tedious, are so intimately blended that the most careful analysis fails to disentangle them. It must be borne in mind that the author refuses responsible for making "a pleasan[t] some one has familiarly put [it] when it suited him or his arti[stic] deal of what might be calle[d] sation of the drama is t[he] ning accompaniment [of] grammar and rhetoric [to] the thought, if the h[ear]to the average ear sive. A very not[able] ness in both text who, with his cracked voic[e] ness, so we is a relief over the r[est] him to his water, blende[d] diffic[ult] mos[t] pr[ofound] g[reat] [ef]

to make all conventional work pale by comparison. Of such culminating moments—to take no account of the minor ones—the three most notable are the sword song, the "Waldweben," or whispering of the woods, where Siegfried talks with the birds, and the gorgeous love duo of the last act, which for passionate fervor and sensuous color stands almost without parallel in operatic composition.

Of the interpreters, Alvary on whom the brunt of the labor falls, makes an admirable Siegfried. His ringing, powerful tenor, fine stage presence and technical knowledge all thoroughly fit him for the part. It is to be noticed how well in gait and gesture he gives the rustic rudeness of the sylvan hero, as far from awkwardness on the one hand as from the strut of the conventional stage hero on the other. In the last scene his action and singing are at once simple, dignified and impassioned. Herr Ferenzy gives a marvellously strong picture of the deformed and repulsive dwarf. Of course he is not expected to sing, but merely to croak and squawl, and does it with telling effect. It is hardly to be imagined, however, after his experience in mimetics that he will ever be able in any more ideal role to stand erect or sing with normal purity of tone. Fischer's ponderous bass is most effective in the equally ponderous wisdom of Wotan. Frau Siedl-Krause lilts agreeably from behind the scenes as the Forest Bird, though she makes it clear that the mediaeval bird, unlike the modern fowl, occasionally sang very far from the key. Herr Elmb'ad in his brief *dragonade*, deserves great credit for his impressive manner of bellowing through a—presumable—speaking trumpet to give due solemnity to the utterances of Fafner. A word of praise is due that same mechanical monster—or, as Mr. Weller would say, "the gen'lman that's in him"—for his skilful management of his bloodthirsty and fuming jaws, his bloodshot eye and his scaly tail. As a mechanical appliance he is highly successful, and, taken altogether, as little ridiculous as could be expected under his trying limitations.

Of Lilli Lehmann, who, appearing only in the last scene, really resumes and crowns the woole action, it is possible to speak with almost unstinted praise for her superb dramatic singing as the warrior maiden. A word of exception, however, may be allowed in regard to her gestures and action in the awakening, which were exaggerated, ungainly and a trifle wooden. It is disagreeable to have to find even so slight a flaw in this admirable artiste—the best "all round" singer the German management has yet given us.

The scenery was finely realistic in the first act, and in the forest glade of the second, thoroughly beautiful. The electric effects of the hammer and anvil, of Siegfried's sword and Wotan's spear, were striking—well-nigh shocking, and the philosopher of THE MIRROR is still in a state of pleasant puzzlement as to how they were managed without the risk of overthrowing the hero before the conflict. The fine effects of the last act were not so well managed. The flame-streaked curtain hardly rivals the tinted cloud effects of Bayreuth, and unpleasantly suggested a sort of penitential San Benito and auto da fé for the whole company.

Of the splendid perfection of the orchestral interpretation it would be superfluous to speak at length. It is quite sufficient to say that Seidl held the baton over his fine band of last year's season.

* * *

At the Saturday matinee the opera company took, chronologically, a step backward to one of Wagner's earlier works, and perhaps with most hearers the favorite—Tannhauser. Written at an early period of the master's aesthetic evolution, it shows the germs of his more developed style, while it still clings to much of the conventional in constructive form. It has the chorus, the concerted numbers and to some extent the melodic forms and limitations of classic opera. Naturally enough it forms a transition step for inexperienced hearers. It might be entitled "Early Lessons in Future Music; or, The Young Wagnerian's First Manual." Practically, everyone enjoys it, with its fine [dra]matic effect, its moral and legend[ary] ar[gument] and its broad, rich melodic [beauty] precisely because it is written [in the] classical lines, it demands, [unlike] r dramas, classical methods [of] In these, it has already [been] these columns, lies the [Ger]man company. The large [cast] is of the Trilogy, if not [sung] t with technical refinement [and] ly do not tend to cultivate [the] tation of Tannhauser on [the] ed by a great deal of crude [singing] and not infrequently a [vulgar]n. Here Robinson in par[ticu]vously in this regard by [singing] the love tourney as if he [were] se it half a tone from the [key], fine as he is in purely [vocal] pt to show deficiencies in [articu]tion in fine cantabile work. [He] kes a comely Elizabeth, [but] old and colorless, and

[Anot]her season at the [Metro]nini and his com[pany] ir innings, on off [nights] genuine article of [opera] straight. The last [week] ly, as during part of

the programme the accompaniment is by piano only. The third and last concert on Tuesday evening offered an unbroken series of cherished reminiscences and old favorites—Nobil Signor, Caro Nome, Chi mi frena, and all the rest. They were, in the main, excellently interpreted by those long tried and well known artists, Scalchi, Galassi, Corsini, Nannetti, Baldini and the proprietor-manager himself, Signor Campanini. In the pleasant terzetti from Rossini and Ricci, Signor Corsini, as he always does, made the audience laugh with his unctuous buffo singing, though it is doubtful if one in ten knew what it all meant. The debutante of the evening, Signora Repetto, who brings from Europe an excellent reputation as a bravura singer, has a very pure high soprano and great flexibility and neatness of execution. She sings with a closed throat, which makes her naturally thin voice more dry and nasal than need be, but her execution of the sky-rocket work in Caro Nome and the Rondo from Lucia was brilliant and clever.

Galassi was broad, genial and artistic in his fine aria from Bizet, and Signora Torricelli, a most pleasing young violinist, won deserved applause for her very neat and spirited execution of Vieuxtemp's Sonata Appassionata and other numbers.

M. Camille Gurickx played a Chopin nocturne and a Liszt polonaise with his usual refined technique, but, as not uncommon with him, both the choice of his numbers and the execution were a trifle too delicate for the auditorium and a popular audience. For full appreciation M. Gurickx should be heard "in small committee."

It was a delight to hear once more the splendid voice and method of Mme. Scalchi in Nobil Signor, Oh, Margareta, and her other numbers. The strange, weird power of her singular voice, the sombre intense glow of passion which she throws into all her work, lend her singing a fascination unlike that of almost any contralto on the boards, the like of which we shall not soon hear again.

It was a pleasure to hear Signor Campanini again, after years of absence, as a reminiscence—but alas! a reminiscence only. The once splendid organ of the famous tenor is strong and vibrant still, but no longer pure, smooth or true. The bad habits of method into which he had fallen in his later operatic seasons are as palpable as ever. He exaggerates his phrasing, forces his tones, and more than wavers in his intonation. But the popular audience cares little for such minor details, and on Tuesday overwhelmed their old favorite with applause and flowers which the discreet critic would prefer to assign to his past rather than his present merits. In short, the whole concert was one popular ovation, a sort of musical "outing" and general "spree"—a grand revel in the facile and fluent melody of old time, in protest against the severe profundity of the new tendencies which hold sway in Thirty-ninth street. But the thoughtful listener was inclined to wend his way homeward in deep and rather sad meditation. It all sounds pleasant certainly, but a little thin and rudimentary and old fashioned in the fierce splendor of the new light, the almost barbaric richness and color of Wagnerian orchestration and the dramatic fervor of his mighty singers. We are getting off with the old love before we are well on with the new. The soft twilight of the past is growing dim and pale, while yet the broad radiance of the Future is too strong for our unaccustomed and dazzled eyes. Who shall show us any good?

The New Play at the Park.

Martin W. Hanley made his first appearance in several weeks at the Park Theatre on Monday, and received a most cordial greeting. He seemed to be in the best of health, though his right foot was still swollen and he used crutches, although his hope of getting rid of his wooden aids in a few days was confidently expressed.

"Rehearsals of Pete are going along finely," said the genial manager, as he waited to rest his foot on a bundle of papers and answered the greeting of Amy Lee, who termed him the Mascot. "Mr. Harrigan is daily at work at the play with the entire company, and if it was actually necessary, rehearsals are running along so smoothly, we could put it on tomorrow night. But we want to make doubly sure of a fine representation, and for that reason we shall close the theatre on Monday night next in order to give a special rehearsal with scenery, costumes, properties and all, in order that the performance on Tuesday night may be without a hitch. Mr. Harrigan has not played a negro character in eleven years, and judging from rehearsals I think that his new role will be the strongest black part that has been yet produced on the stage. He has strong, telling lines and very powerful situations. His scene with the child, May Morgan, played by Kattie Patterson, a new comer on our stage, in the second act, is very effective.

"A number of new people have been engaged expressly for Pete. They include Frank Aiken, Marcus Moriarty, Esther Williams and Lavinia Shannon. Besides these, we have the Imperial Quartette, male voices to assist in the negro songs, of which there are about a dozen. Braham's best vein. Altogether there fifty people on the stage. Of st, Mrs. Yeamans will have a c woman to impersonate; Amy Le eat soubrette part; Johnny Wild ver will have two excellent parts i Wild playing a typical New York Mr. Collyer a fighting wench. J will play a modern Irishman, and ll of course be at the head arranged a number of

The Giddy Gusher.

As near as one can make out, Langtry first washes her handsome face with Fall-Apple Soap, then she annoints it with Maintenon Cream; then she tries the Balm of Multiflora, and afterward polishes herself off with Ungent de Foi Gras. Certainly three distinct powders are applied thereafter. Her hair is done up with the Seven Brothers' Forcing Fluid and Madame Numbskull's Great Discovery. That is, she says she uses these things. The only manufacturers who are doing business without Langtry's certificates are Lydia Pinkham and Silas Herring. They manage to make a female remedy and a male safe sell without the famous Lily taking an affidavit that she uses 'em.

* * *

Every time I go down Fourteenth street and see those seven long-haired women on exhibition, I determine to invent a great leg-lengthener or spine-spreader that shall make giants in these days. Then I will get Tom Brennan, De Wolf Hopper, Tom Doremus and John Draper to prance in a show-window and exhibit the telescopic state of things that has been brought about by the Gusher's Grower.

"I didn't believe in it much," said a lady to me of some hair-grower, "till I went down and saw those seven sisters. What a wonder it has worked on them! I never saw such hair."

She bought six bottles for $5 at once. It was no use telling her that long before a quart of this hair-persuader was manufactured those women with their capillary possessions were on exhibition in dime museums. Such is the desire of the average mortal to be gulled, that if I could only prevail upon my dearest Hopper and my equally well-loved Brennan to pose in a bow-window and swear their legs were due to four applications of the Gusher's Grower, every bob-tail man in New York, from Alvin Josyln to the District Attorney, would invest in the delusion, knowing very well that Brennan and Hopper had their legs the present length twenty years before the Gusher's great discovery was thought of.

* * *

I'm fooling away my time getting my bread and butter by writing. I might have pound-cake without work if only I had the capital to advertise a Discovery. I must go see J. M. Hill, the friend of the speculator and impecunious. His legs qualify him to do the certificate business; but I will utilize him as a capitalist. Look out for me; I'll discover something if I live another year and have luck.

* * *

There are several kinds of stage-mothers besides the black-alpaca brand. There are the mothers of awful anti-matrimonial proclivities, who shoo off the men and preach celibacy as the price of liberty, and there is the stage mother who lets her gifted child bring in a marriage certificate every season—or its equivalent. To the class who run up fences and plant scarecrows and cry shoo! belong the mothers of Clara Louise Kellogg and Lotta and Mary Anderson. Caroline Richings had a pa of this pattern. She was a sort of electro-plated prima donna here for "yeahs and yeahs," as Mrs. Florence says. But perhaps the boss of the bunch is Mrs. Kellogg. Mrs. Kellogg and Clara have been all over God's creation. Mrs. Kellogg has had many bad scares, but, like Mrs. Crabtree, she has always detained her cheild from reaching the altar till the man got found out.

* * *

Both Kellogg and Lotta have been engaged and disengaged scores of times. One time it was a discovered chere amie; another it was a gambling affair; once it was a letter saying to a friend, "I shall be on velvet as soon as I pot her Nibs and nail the cases." Again, it was a female. No man who aspired to possess Clara or Lotta had sufficient strength of mind to keep their feet from straying or their hands from writing.

A certain young man on the stage here in New York to-day might have been buying real estate and putting up brown-stone blocks with one of these women's money if only he had resisted a flirtation with a nobody in the profession. But he got found out and the lady has "e'er gang her ain gait" since.

* * *

The love troubles of Clara Louise would fill a book. Ma has tried to make her warbler think that gastronomy laid over matrimony; that a tender steak was better than a husband. She has cooked and fed her daughter through all the char[illegible]g years. A waiter in a St. Louis h[illegible] Southern, said to me once, "I last people that had the[illegible] rooms was the Kelloggs, an' a fine mess they made wid 'em. They was fitted for the Grand Duke Alexis in yellow satin—the parlors, mum, not the famales—an' wud ye belave it, and the ouldest Kellogg had a gas-stove an' on it she made soup, an' cooked tay an' fried eysters, an' begorra, wan day she made a puddin'—on the parlor table, d'ye moind!"

* * *

Some years after, I was on a drawing-room car going somewhere, and began to be choked with coal-gas. I went in pursuit of the escape and came on Clara Louise and ma cooking chops. They had twitched off the top of the car stove; they had skewered the bones of the chops by hair-pins to the railroad poker, and, by the untamed Gusher! they were getting up hot luncheon amid the general wreck and carnage.

I've no doubt that Mrs. Kellogg went on tour Clara's first season with a gas stove; but, then, that could'nt be, for gas wasn't discovered at that early period. Anyway, that devoted ma has travelled and cooked and fed the prima donna till her short arms won't meet over her well developed waist. Here she goes and lays up ill, does ma, and Clara goes and gets married unbeknownst.

* * *

Oh, Mrs. Crabtree! Oh, Mrs. Griffin! and Oh, specially the Doctor (!), don't desert your posts for a moment. The husband cometh at any unguarded hour, and gobbles the infant in the going up of a flat-house.

* * *

A theatrical mother who belongs to no one of the classes discussed in this column, is Emily Jordan Chamberlin. She is extremely fashionable, entirely sensible, a good mother, but not a woman who makes that her sole business. She sailed for London on Saturday with her daughter Mabel, the handsome child of the handsome George Jordan. Mabel goes over to London to marry Mr. Edgar Bruce, a well known man to all theatre-goers and litterateurs, and Emily goes on to give her girl away and get acquainted with her son-in-law. Mrs. Chamberlin, when she was Mrs. Jordan, was called in London the handsomest American ever seen there. The great disadvantage of being called an American beauty is the fact that the possession is sure to be brief. You always say in a few years of Uncle Sam's lovely girls, "She was *so* pretty." Englishwomen look at their fair cousins and reflect that it's only for a season they can compete with British charms; but Emily Chamberlin will hold her own with any mother she may meet in London. She is a magnificent-looking woman. Mabel is too much like her father to be called lovely. She is a fine, handsome girl; but coming up in the family is a child of rare and striking beauty. Five or six years from now Olive Chamberlin, the daughter of genial John and Emily, will be noted over the land as one of the noblest specimens of American beauty we have ever produced.

* * *

There are as many medical views of a case of illness as there are doctors, but I think for originality, quickness of perception and ability, the treatment of a case in the hotel where I live deserves the telling. The patient was a young man named Gannon—a warm-hearted, jolly fellow, very popular with everybody, and his case was diagnosed by a local physician as the old-fashioned quinzy sore throat. Mr. Gannon was ill some days, and carefully nursed by friends, and attended by seventy-four inches of a medical man—the longest-legged son of Æsculapius this side the Battery—(a man who will give the star certificate when I advertise my Leg Lengthener). We all supposed our young friend was on the mend, and would not need surgical aid this time. How little we dream of impending danger. I woke one morning at this stage of Mr. Gannon's convalescence, with unusual sounds of commotion in the halls. One colored waiter was crying to another to come as soon as possible to the sick-room—evidently some serious change in the young man's condition had taken place. So as hastily as I could I rushed to the rescue myself. The door of his room was partially open, the gas burning brightly in the dim morning light. Mr. Gannon was extended in a chair fronting the window. One colored man stood over him and another hovered in front. They were alternately doing something to his head and jabbing something down his throat.

* * *

I was just about to urge them to run for the doctor if there was any emergency, when the eldest darkey fronted round and explained:

"He's right now, missus, but it were a close call—the closest call I heared in some time."

Then he explained that they had been putting salt and pepper on a spoon and running it down the patient's throat and tying up a "top-lock."

"You see," explained Ed, "Mr. Gannon was all over de scalding of de froat, and de drawerin' ob de swallerer, when de palate sot down bad. It was de wostest case ob downess ob de palate I eber rekerleck. It was jest by main strength me and Robert got dat man's Palate up; but we done take 'cautions 'at 'll keep it up till de doctor comes. You's all right now, boss, ain't yer?"

Mr. Gannon feebly assented, and I took a look at him. He had survived the operation, but he was a droll spectacle. The gentleman has hair as black and thick as the feathers on a raven's back. It is cut very short, and is inclined to be unruly. Directly on top of his head was a tuft sticking up; about the roots a good-sized white cotton string was bound tightly round and round. It gave the sick man's face a most ridiculous expression. This knob on top the surgical waiter pointed out with pride.

"Dat ar lock ob har am tied dat way fur to keep him from a relax ob downess ob de palate," said Ed. "'Pears to me I neber had sech a time tyin' up ob a lock ob har afore. I done gone had to call Robert fo' to help me; an' he held dat ar lock 'tween his teeth, an' I corded ob it up. De downess ob de palate won't tech him again while he has dat lock fixed dat way."

* * *

Mr. Gannon assured me he couldn't close his eyes for the tightness of that string in his hair, and he found it difficult to put his feet down; so he thought it had a death grip on his palate.

It is well to know these simple but powerful remedies; so I report Mr. Gannon's case, urging people troubled with "downess ob the palate" to carry a tow-string with 'em, and on the first signs of defalcation in that organ to lash up a lock of hair on the top of their heads and wear it that way till relieved. Anyway, the promptness of action on the part of our waiters lifts a load of anxiety from the mind of your

GIDDY GUSHER.

Gossip of the Town.

Loie Fuller has been added to the cast of She. Miss Fuller resigns from the Arabian Nights company. In She she will be given an opportunity for pathetic and sentimental lines, entirely without comedy.

Her Atonement, played its two weeks at the California Theatre, San Francisco, closing on Saturday night, to $11,200. Kate Forsyth was in the cast. The same company opened on Monday night in Blackmail.

Nat Goodwin opened on Monday night in Philadelphia to the biggest house ever gathered in the Chestnut Street Theatre. At the end of the second act Mr. Goodwin was compelled to come forward and make a speech.

But two matinees a week, Wednesdays and Saturdays, are given at Jacobs and Proctor's Opera House, Hartford, Ct. There is no Monday matinee. An error in an advertisement made it appear to the contrary.

Joseph Haworth has been engaged as leading support for Julia Marlowe in her week's engagement at the Star Theatre, Dec. 12. He will be seen as Romeo in Romeo and Juliet, Ingomar in Ingomar, and Malvolio in Twelfth Night.

The first and second acts of The Wife have been made into one by the authors. The play is running to the capacity of the theatre, and has settled down to a Winter run. On Saturday night camp-chairs had to be used for the overflow.

Ed. Van Vechten, who made something of a hit as the Lord in the Little Tycoon, intends starring in a farce-comedy next season under the management of J. F. Harley. R. E. Graham, of the same organization, also has starring aspirations.

Al. Hayman has signed with A. M. Palmer for a tour of fifteen weeks of the Madison Square company, opening with a four weeks' engagement at the Baldwin Theatre, San Francisco, and comprising the principal cities back to New York.

With the coming into place of the Star Theatre as a popular-price house next season, there will be six theatres of that class in this city. They are the People's, the Windsor, the Star, Niblo's Garden, the Grand Opera House and the Academy of Music.

Charles T. Parsloe's Grass Widow company played a return date by request of Manager Hawes, of Bridgeport, Ct., last Thursday, and filled the Opera House. Mr. Parsloe has made a success through New England with this piece. Frank Murray has been added to the business staff.

Henry C. de Mille says he has had many offers for The Main Line. Annie Pixley wanted to give $5,000 for it. Other bidders were Charles Frohman and Jacob Litt. But the author made up his mind to entrust the play to W. L. Allen. The Line will be the Christmas attraction at the Academy of Music, Brooklyn.

Frank W. Sanger has just received the libretto of the new comic opera Dick, the music of which is by Jakobowski, composer of Erminie, and the words by Alfred Murray, the rights of which he possesses for this country. Jack has just finished a five weeks' run at Melbourne, Australia, and had quite a run in London a year or so ago.

"I have no cause whatever to complain of my season so far," said John W. Meech, manager of the Academy of Music, Buffalo, while in the city the other day. "Ever since I opened the house, the first week in September, the business has been good. Dixey played there recently to between $7,000 and $8,000. I have a long list of attractions for the rest of the season, including Mrs James Brown Potter and Mme. Modjeska, and I anticipate a very good season."

Edward Price paid a flying visit to the city from Baltimore, yesterday (Wednesday). To a MIRROR representative he said: "Mr. Mansfield's success ever since he left the Madison Square Theatre for the road, has been astonishing. There has not been a single poor engagement, and the only passing fair one was at Buffalo. At Chicago with Booth and Barrett, Erminie, the Kiralfys, and other good attractions against us, he packed Hooley's every night."

According to Gus Pitou, manager of Robert Mantell, managers had better beware of Newark. Last week, while Mr. Mantell was playing Monbars in Elizabeth, Fred. Dubois, the business manager of the company, had his attention called to two young men sitting in the parquet taking down notes in shorthand. He took a seat behind them just after the curtain went up on the second act, and saw that they were taking down the play. He accused them of attempting to steal it, and said that if they did not immediately desist and leave the house he would have them ejected. Without a word the two young men got up and quietly went out. Mr. Pitou learned afterward that they were from Newark. The chances are that they took part of the play in that city and had come on to Elizabeth for the rest.

Fred Solomon is a pretty busy young comedian at the present moment. Besides playing Cadeaux in Erminie on the road, he has just completed the scores of a new comic opera by himself and Fred. Clifton, entitled De Frontignac, a comic opera by A. K. Fulton entitled Paquita; or, The Bottled-Up Kingdom, and a new extravaganza by H. M. Pitt, founded on a mythological subject.

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MRS. POTTER
in the first American production of
LOYAL LOVE.
Supported by Mr. KYRLE BELLEW (by courtesy of Mr. H. E. Abbey, of Wallack's) and the young American star, Mr. JOSEPH HAWORTH.
Evenings at 8:15. Saturday matinee at 2:15.

PROVINCIAL.

BOSTON.

The week begins with a change of bill at all but two of our places of amusement—the Boston Theatre and the Museum. Several changes have been made in A Run of Luck to the advantage of the piece, and it will run for some weeks longer. Sophia will hold the Museum stage this week and next, and will then give place to The Barrister, which is having such a success at the London Comedy Theatre. The cast will include all the prominent members of the co.

The initial performance of Upside Down, the McNally-Daly farce-comedy of which I have written before, took place Monday evening at the Hollis Street Theatre. Nearly every seat was sold in advance, the Boston Lodge of Elks having taken over a hundred besides all the boxes. The piece is immensely funny, and the situations are specially invented to give the Dalys the widest opportunities for the display of their peculiar abilities. The piece runs this week only, and will be succeeded 21 by E. H. Sothern in The Highest Bidder. At the Park Lotta is running her new play.

The Lights o' London, a play which has never failed to draw crowded houses here, holds the stage for the week at the Globe. It is much better mounted than ever before, and the co., with one or two exceptions, is as strong as the old Shook and Collier comb. that originally presented it.

At the Windsor Theatre the Duncan Clark Female Minstrels are drawing good audiences. At the Bijou there is a combination entertainment, day and evening, and at the World's Museum, besides the usual attractions, the Zanfretti's are running their funny pantomime, The Coopers.

The Robson and Crane engagement at the Hollis Street, announced for December, has been postponed until March, when the run will be four weeks instead of two.

Among the new pieces underlined at the Museum for production this season are The Soggarth, The Bells of Haslemere, The Butler, A Noble Vagabond, The Hobby Horse, A Tragedy and Gwynne's Oath.

PHILADELPHIA.

The past week was the most eventful of the season, having been marked by an unusual number of first performances. I fear that I will not be able to render full justice to all claimants in my allotted space, hence I preface my letter by a comprehensive apology.

The first event in the order of importance was the series of seven performances by the reconstructed National Opera co. at the Academy of Music. The works rendered were Nero, The Queen of Sheba, Lohengrin, Tannhauser and Faust. Of these the first two mentioned were entirely new to this city and were favorably received. I must refrain, however, from commenting upon the separate performances, but will speak only of the general impression produced by the co. and its labors. As a whole the co. is strong and well balanced. Eloi Sylva, the tenor, late of the Metropolitan co., is a most valuable acquisition, and at once became a favorite. Of the ladies, Emma Juch easily carried off the honors. Barton McGuckin, the new tenor, who during the week made his first appearance in America, was cordially received and made a favorable impression. He has a pleasantly toned voice, of extensive range and well modulated. He is a lyrical singer who would be heard to great advantage in works of the now sadly neglected Italian school. Two new and famous operas were presented, both of the modern school, and both played to many empty seats; but it remained for Faust to crowd the house to the lobbies and to the dome.

The operas were all beautifully staged, scenery, costumes and accessories being appropriate and handsome. The ballet, as usual, was weak, lacking both in drill and in character. The orchestra was excellent, but the musical conductor, Gustav Henrichs, lacked delicacy. Taken, however, as a whole, the organization is meritorious and well worthy of the most liberal patronage.

At the Chestnut Street Opera House the McCaull Opera co. produced, for the first time, the Hindoo comic opera, The Begum, the music of which was written by Reginald de Koven and the libretto by Harry B. Smith, both of whom, I believe, hail from Chicago. The story is that of the Begum of Oude, an autocratic sort of female, who desires to possess an unlimited number and variety of husbands, and, who, to gratify her connubial desires, has hit upon a very effectual method of divorce. When weary of her spouse she simply orders him to the wars, and makes sure he is killed. A Prime Minister, whom she has selected for her latest victim, having already bestowed his heart elsewhere, and not being desirous of getting off the earth, makes frantic efforts to escape his impending fate, and thus furnishes the comic element of the plot. The opera was received with every demonstration of popular favor. The book is certainly clever and much better than the average. The dialogue is crisp and humorous. The author has exhibited a tendency toward punning, which, while not praiseworthy, scarcely merits rebuke. The music, too, deserves much praise, for the composer seems to have kept the nature of his theme always before his mind, and has written his music obviously for the amusement of his audiences. Hence we have theme, music and libretto all in harmony—a rare and excellent combination. Mr. de Koven has been especially successful in his lyrical numbers, and doubtless being aware of his strength in that direction, he has given everybody a song, which occasions some little monotony. He is evidently not a master of harmony, for his choruses and concerted numbers are weak and the accompaniments by the orchestra do not deserve the name of orchestration. Pretty much all of the merit of the work is in the first act, the second act being decidedly commonplace in every respect, and being, moreover, disfigured by some of the most absurd, labored and utterly inexcusable horseplay that was ever seen upon the stage. The opera was mounted in beautiful style and had the advantage of an excellent cast. It may meet with considerable success upon the road, but it would be unsafe to venture it for a long run. This week Held by the Enemy; Hanlons' Fantasma 21.

Richard C. White's dramatization of "She" was produced here for the first time on Wednesday evening last at the Broad Street Theatre. It was not a success, but exactly how far Mr. White was responsible for this result it is difficult to determine. He certainly followed the book very closely, not only in reproducing its main scenes and incidents, but also by employing much of the original language. In fixing the responsibility of the failure, the question naturally arises, Is it possible by means of painted scenery, stage mechanism and physical embodiment to portray the weird mysticism of the written story? This question I am inclined to answer in the negative. Now let us consider for a moment whether or not Mr. White employed the best possible means to insure success. I think not. In the first place, he had a poor co., scarcely a single member of which showed sufficient merit to escape the common condemnation. The scenery, while fairly satisfactory in design, was wretchedly and crudely painted, and conveyed no illusion. The mechanical devises employed in the cave where burned the fire of life, simply burlesqued the grandeur of the awful scene described in the book, where the beautiful queen stepped into the midst of the rolling cloud of flame and with her hands toyed with the fire, and poured it like liquid upon her head. Veneration for the gifted author, or lack of experience or expedients within himself, led Mr. White into several serious blunders, chief among which was his manner of costuming his chorus. Mr. Haggard wrote to captivate the imagination; Mr. White's business was to please the eye; but his group of forbidding-looking maidens with dusky faces and dirty brown limbs were clad in a still darker and more sombre shade of brown, without any bright colors being added to their costumes to please the eye or break the dingy monotone. The men, with their huge and unbecoming wigs were even more uniformly hideous. Image what sort of stage pictures must have been created out of that sort of material. The music was so badly rendered by both orchestra and chorus that it was impossible to judge of its merits; but for this shortcoming I think the leader of the orchestra was responsible—in fact it would be difficult for him in any to escape the responsibility as he composed the music.

In selecting Alice Vincent for the title role, Mr. White must have considered her physical qualifications only, and overlooked or ignored as unimportant, the fact that the lady modestly and properly lays no claims to histrionic ability. When she wished to display her charms she turned round and round like a spindle, and unwound from her form a piece of illusion—which, by the way, was about the only illusion in the play; then took the centre of the stage, poised herself, threw her head to one side, placed the illusion behind it, and holding it by either hand, extended her arms above her in the form of an inverted arch, and bathed herself in the calcium light from the gallery. This may seem a labored description, but it is scarcely more labored than the movement. Looking back upon all the crudities of the performance, it does not seem at all strange that the audiences giggled and laughed outright, when they should have been gaping with astonishment or shivering with awe.

The performances continued to Saturday night, inclusive, when financial trouble appeared. Dr. Winters, the backer, a wealthy California dentist, left the city hurriedly on Thursday last, and has since failed to materialize. As the ghost has failed to walk, the co. is plunged in dispair. Mr. White has, I hear, gone to New York to seek for aid, and upon the success of his mission depends the continuance of the performances.

The Still Alarm finished its second and last week at the Chestnut Street Theatre. It steadily grew in favor. This week Nat C. Goodwin. Casino co. in Erminie after a run of seven weeks.

The Golden Giant played to crowded houses at the Arch Street Theatre. The cast included Mrs. McKee Rankin as Bessie, Ralph Delmore as Alexander Fairfax, William E. Harkins as Jack Mason, Leonora Bigelow as Ethel Gray and Russell Bassett as Jim Bixby. All are entitled to high praise. This week Joseph Jefferson. Aladdin; or, The Wonderful Lamp, under the management of John Ellsler, 21.

At the National Theatre James M. Hardie and Sara von Leer appeared in the highly sensational drama, On the Frontier. They played to excellent business. This week Hoodman Blind; 21, Shadows of a Great City.

Harry Williams' co. played to enormous business at the Central Theatre and gave a very good show. Among the principal features was the daring act of Fontine, who walked a wire stretched over the auditorium, skated thereon with roller skates and even walked upon the wire upon stilts. While the act was brilliant and marvellous he should not perform it without a net, as he risks the lives of those beneath him equally with his own. A much more pleasing act was the carefully guarded trapeze performance of the Sisters Lawrence. This week The Night Owls.

The Pavements of Paris played to excellent business at Forepaugh's Theatre. This week The Martyr; 21, Pop.

Zitka drew well at the Lyceum Theatre. This week Chris and Lena; 21, The Silver King.

King Hedley and an acceptable supporting co. appeared at the Continental Theatre in The Wages of Sin, and met with success. This week, The Silver King; 21, Marion Fleming in The Brook.

Carncross' Opera House continues full all the time. This week will be presented Frank Dumont's society tragedy, entitled Steal the Alarm; or, The Fire Laddies of Filly, in announcing which the management publishes the following card: "The ladies and gentlemen forming the cast of this play have just arrived from England, and appear for the purpose of reforming society and elevating the stage. They like our country, and will endeavor to love it. They are prepared to receive invitations to banquets, receptions, teas, etc. Persons sending invitations must live south of Market street and have coats-of-arms."

For the next fortnight Imre Kiralfy will produce at the Academy of Music, under the lesseeship of Manager Fleishman, the spectacular drama, Lagardere. Joseph Jefferson and Nat Goodwin will both be seen here this week as Mr. Golightly in the farce, Lend Me Five Shillings.

CHICAGO.

Deacon Brodie, by long odds the best melodrama that has been seen here in a good many seasons, due doubtless as much to the superiority of the co. as to the actual merit of the play, closed a prosperous two weeks at McVicker's. The splendid acting, radiant with intelligence, of Mr. Henley, Annie Robe, Miss Coote and Messrs. Grace, Lyon and Vernon, was a lesson in characterization that cannot be had in a vast majority of instances where our own actors appear. The co. will return here later, as the season at McVicker's was prosperous. Merit is sure to count. This week Dion Boucicault in Phryne; Arrah-na-Pogue 21.

Modjeska gave us a week of remarkable performances at the Opera House, embracing almost every line of Shakespearean comedy, as she appeared in Twelfth Night, As You Like It, Much Ado, Cymbeline, Measure for Measure and Romeo and Juliet. There is a list to make glad the heart of any lover of the legitimate; but alas for us! the star alone was worth seeing. The co. was execrable. This week and next, Kiralfys' Black Crook.

The Boston Ideals with Zelie de Lussan as the bright particular star, had a week of good business at the Grand, and this week the co. appear in Elixir of Life, Martha, Bohemian Girl, Daughter of the Regiment and Fra Diavolo.

J. K. Emmet found his new version of Fritz a drawing card at Hooley's and had a most prosperous week. This week Joseph Murphy in Kerry Gow; next, Shaun Rhue.

The Columbia, having been closed for a week by stress of circumstances, the Thalia Opera co., failing to keep its engagement Frances Bishop, the sprightly soubrette, will begin a week's engagement.

The White Slave did a tremendous business at the People's. This week Dan Sully in Daddy Nolan.

Gus Williams, the clever German dialect comedian, found Keppler's Fortune just the thing for the Academy of Music patrons and filled the house. This week Oliver Byron.

Louise Litta found favor in Chispa at the Standard. This week One of the Bravest.

Frances Bishop had a good week at the Windsor, and this week Lawrence Marston in A Wife's Honor will be the attraction.

The troubled state of the public mind over the Anarchists hanging kept the theatres almost empty on Friday night, but business revived with a bounce on Saturday.

Beacon Lights will be seen at the People's next week with a remarkably strong cast, including George Learock, Harold Forsberg, J. Hay Cossar, Emma Hinckley, Neva Wharton and others. It is not generally known that the latter young actress is financially interested in the production, and although she has been but one season on the stage, her fine dramatic talent has won the esteem of all her colleagues and secured many complimentary notices. Her advancement is positive and assured.

Roland Reed and his manager, Harry Hine, passed through this city recently on the way North. The season thus far has been wonderfully successful for this fine young comedian. He is booked at one of the best theatres in town for next month.

Joe Mack, manager for Robert Downing, was in town last week. He reports a prosperous season.

Harry Hamlin, manager of the Grand, is making an excellent record for himself.

CINCINNATI.

The Booth-Barrett comb. closed a very successful week's engagement at the Grand 12, the receipts aggregating between $18,000 and $20,000. Othello, presented 11, with Barrett in the title role and Booth as the crafty Iago, attracted the largest audience of the week. Booth's conception of Hamlet and Iago was in the nature of a revelation to the younger generation of Cincinnati amusement-goers. His Brutus in Julius Cæsar, always a thankless part at best, was a masterly effort, and eclipsed any previous impersonation of the part witnessed in Cincinnati. E. J. Buckley, Minna K. Gale and Gertrude Kellogg rendered efficient support in the leading roles. J. K. Emmet current week followed 21 by the National Opera troupe.; Richard Mansfield 28.

At Heuck's Opera House last week Kiralfy's Black Crook closed a very successful engagement 12. The dramatic part of the performance was decidedly superior to the cast of previous seasons, but the spectacular part compensated for the deficiency. This week, Vernona Jarbeau in Starlight, followed 20 by the Hanlons' Le Voyage en Suisse.

Oliver Byron, supported by his talented wife and a clever co., presented The Inside Track past week at Havlin's with marked success. The play is sensational in the extreme, but with its admirable cast and excellent setting will prove a first class attraction. This week Zozo, the Magic Queen, with George H. Adams in the leading comedy role. Gus Williams in Keppler's Fortune 20.

The Marinelli and Big Four Consolidated co. presented one of the very best vaudeville entertainments of present season past week at the People's. This week the Mignani-Siegrist Specialty co., followed by the Reilly-Wood co. Under Will Fennessy's management the People's is steadily advancing in public favor, and the handsome little Northside house is now recognized as the Vaudeville theatre of Cincinnati.

Passion's Slave, at Harris' Theatre, past week, was creditably presented and well received. The Delanos, Jeppe and Fanny, assisted materially in the week's success. Nobody's Claim, with J. Dowling and Sadie Hasson in the leading roles, current week. N. S. Wood underlined for 20.

Between Acts: Treasurer Charley Zimmerman, of Harris' Theatre, celebrated his twenty-sixth birthday 12.—W. P. Anderson, a local capitalist, has brought suit against the American Co-operative Dramatic Association (organized by W. G. Shaw), asking for the appointment of a receiver and petitioning that creditors be obliged to prove claims.—Bessie Cleveland of the Vernon-Jarbeau co. is a native of this city and a graduate of the Cincinnati College of Music.—Master Martin of the Big Four co. which constituted last week's attraction at the People's, was summoned to New York by the death of his estimable wife.—Martha Wren Collins, the well-known soubrette, will be given a testimonial benefit 18, at Smith and Nixon's Music Hall.—A. B. Hughes stage manager of the Casino theatre, is at present in New York securing attractions for the season, which begins Dec. 10.—Several of the ticket speculators who had invested largely in the Booth-Barrett engagement at the Grand past week, were sufferers financially, owing to the general indisposition on the part of amusement goers to disburse four dollars for reserved seats costing only fifteen percent of that amount.

ST. LOUIS.

It is very seldom that one of our best houses should close, so early in the season, for a week, but such was the case, and the Grand was the house. Mestayer's Tobogganing was to have been here last week. Dunlap's Opera this week.

James O'Neill drew good houses at the Olympic last week. The co. play so evenly and have been associated together so long; that the only thing to be said is that each actor fitted his part. Le Voyage En Suisse this week; Richard Mansfield next.

Patti Rosa did a larger business this time than ever before, and the People's held good houses all last week. Patti seems to improve each season, and is now one of the best soubrettes on the stage. Bob and Zip have not lost their attractiveness and will last a few seasons more. Bert Coute made a hit as Philosophy Jack, and Jos. Francœur as the villain was roundly hissed. Tillie Shields and Mattie Rudeshill were excellent. Maude Banks this week; Muggs' Landing next.

At Pope's A Great Wrong did fairly. J. B. Studley as the suffering hero did well. Harry Colton, R. P. Crolius and Percy Meldon were excellent in their roles. Effie Ellsler this week; Clio next.

Eloped, a plotless sketch, drew good houses at the Standard last week. The specialty work was better than the play; consequently the play itself fell flat and the variety part was heartily applauded. Fitz and Webber are thorough musicians and accomplished singers. Nina Willard was also good. This week, Hyde's Specialty show; next, Emily Soldene's Burlesque co.

Cues: The matinees at Pope's are very popular—Archie Boyd, a native of this city, in Effie Ellsler's co., will benefit here.—J. T. Jukes of the Bijou Theatre will put a circus on the road in the Spring.

SAN FRANCISCO.

Nov. 8, 1887.

Her Atonement, at the California, has done a very large business, the house Sunday night holding the largest amount of money known in many a year. Same bill continues. The Vokes party, at the Bush, has filled that cozy little place nightly, with public interest constantly on the increase. This entertainment is so very English that it took a little reflection to thoroughly appreciate it. Miss Mather has not taken the Baldwin patrons by storm, but is doing magnificent work. Juliet ran out the week well, while the present will reveal this charming artist in The Honeymoon. Leah and Pauline. Another week closes; then Dixey in Adonis. Ticket-of-Leave fared splendidly at the Alcazar.

Frank Mayo continues Davy Crocket this week at the Grand Opera House to good returns.

Allan Quartermain was produced at the Tivali and the Orpheum last night. I saw parts of both, and rather think the Orpheum the better. It is dramatized by Inigo Tyrrell, with the music by Dionys Romandy, late conductor of the famous Hungarian Orchestra. Here is the cast:

Nyleptha	Helene Dingeon
Sorais	Belle Thorne
Agon, High Priest	Charles Drayton
Lord Nasta	R. L. Franklin
Kara, Captain of Guard	Mr. McFadden

EUROPEANS.

Sir Henry Curtis	Central African Explorers	George Traverner
Captain Good		R. Valerga
Allan Quatermain		Joseph Lynde
Alphonse, Cook		Charles Heywood

ETHIOPIANS.

Umslopogaas	Mr. Stanley
Mosai Elmoran	Mr. Vaselin

The return of Helen Dingeon was greeted with bravos from admiring friends who deluged her with pretty floral offerings. The other twin sister, Bella Thorne, exhibited results of conscientious work. One of the fine scenic effects is that of the first act and the moving panorama from a close to an open country, the climax revealing the arrival of the Europeans in royal barges to greet the natives assembled in pretty groups upon a stepping mountain side.

The Tivoli Allan Quatermain, while similar, of necessity differs in some important essentials. The moving panorama then takes place in Act II, and discovers the Allan Quatermain party traversing through fire and water to reach the objective point, the Sun Worshippers, the smoke of which imparts a hazy halo which would be impossible from any other contrivance. This is the distribution:

Allan Quatermain	H. M. Dickson
Sir Henry Curtis	Henry Norman
Captain Good, R. N	Harry Gates
Alphonse	Stanley Felch
Rev. Mackenzie	Charles Evans
Mrs. Mackenzie	Carrie Pfeiffer
Flossie	Lottie Calsing

AFRICANS.

Umslopogaas	Walter Craven
Lygonian	George Harris
Dablamanzi	Sullivan

ZUVENDIS.

Nyleptha	Reca Murrilli
Sorais	Carrie Godfrey
Agon, High Priest	M. Cornell
Nasta	A. Messmer
Kara	Mr. Williams

The dramatization is good, by James B. Densmore and James O. Barrows, with Al A. Batkin and T. H. Northrup librettists, the whole owned by Densmore, Barrows and Al. K. Feeley.

Coast Drift: C. R. Gardiner now plays upon a type writer—I would like to say excellently, but I cannot, as I received his maiden effort. You ought to see it.—Manager Prescott leaves for Los Angeles to-day in the interest of Miss Mather.—Your Portland correspondent, Mr. H. E. Parkhurst, who has been visiting in the city for a few days, returned home Monday.—Charley Reed's new play, now being written by Hoyt and Thomas, is to bear the title of Brass Monkey, and our own plain comedian's part will be His Whiskers.—The Mechanics' Pavilion will be made to represent a beautiful tropical garden—with trees, flowers and fountain—during the Innes Band promenade concerts, which are to begin on Dec. 3 and close Jan. 28.—Walter Craven, author of Mixed, becomes stage manager of the Tivoli in place of Girard Coventry, who, with his wife, Laura Clement, left for the East Monday. He to direct the stage and Miss Clement to play the title role in the New York production of She.—On the evening of Madame Fabbri's thirty-fifth anniversary concert she was the recipient of a beautiful gold locket on which was a lyre outlined in diamonds, with strings of twisted gold cord. It was a souvenir from her pupils and friends.—August Hinrich is now leader of the Baldwin orchestra, and Charley Shultz again wields the baton at the California.—James Ward and his wife, Carrie Clark Ward, open season 21, with the Red Fox, under Charley Woods' management.—Saturday night the California held one of the largest audiences it has ever known—in fact, several hundred were turned away. This promises well for the coming season.—Rosina Vokes' song, "His 'Art is True to Poll," has caught the town.—The second Chronological concert of Messrs. Rosewald and Fabian drew another large and fashionable audience to Irving Hall.—The Joran Sisters have returned to California from Australia, after a successful concert tour.—Kiralfys' Dolores arrives at the California in time for the Christmas holidays.—Mme. Louise Pyk, Sweden's great singer, appears here in concert shortly.—On 28 Frank Lavarnie and Jessie Le Seur begin a short engagement at the Academy of Music in some of their own plays.—Washington Irving Bishop suffers from a sprained ankle.—Edwin Stevens (late comedian of the Tivoli) receives much applause for his rendition of the character of the French valet in Her Atonement at the California.—The Pyke Opera co., it is said, is rehearsing A Night in Venice for their coming season in San Francisco.—The Orpheum began on Sunday afternoon a series of dramatic performances by a German co., when Helen Kuhn, of the Stadt Theatre, Chicago, and Minnie Roabe, of the German Theatre, New York, made their first appearance here. They will be continued until success wanes.—A Noble Vagabond, with George Osbourne in the leading role, will probably be the Alcazar's Christmas attraction.—The "Rosina Waltz," composed by Ferdinand Gottschalk, of the Vokes co., is being played by the Bush Street orchestra.

CLEVELAND.

At the Opera House, the first three nights of last week, The Little Tycoon co. appeared to fair business. Mr. and Mrs Florence last three nights in Our Governor, The Flirt, Mighty Dollar and Dombey and Son. Business not large—a matter of regret. The Florences have not a remarkably good co. this season. Myra Goodwin in Philopene 17-19; Bostonians 21-6; The Still Alarm 28.

The Park Theatre had a fine week with Evans and Hoey in A Parlor Match.

At the Cleveland, Newton Beers appeared all week to good houses in Lost in London, which he produces in spectacular form very creditably. Mr. Beers, however, as an artist has deteriorated since he made the hit of his life as Skinny Smith, the miser, with poor Barney McAuley in A Messenger from Jarvis Section.

Reilly and Woods' excellent specialty co. has crowded the Columbia during the week. The Two Johns this week. Kate Castleton 21.

Mention: John P. Slocum got here Sunday ahead of Tobogganing.—The advance sale for Booth and Barrett the first day was over $4 000.—Billy Florence tells me that he will revive Shakespeare's Henry IV, with himself as Falstaff. Billy will give a fortune for another play like The Mighty Dollar.—At Drew's Dime Museum 14, Harry Kelly, the man with the iron hand; Professor Poindexter, conjuror, the long-haired sisters, D'Esta, etc.—Mark Lynch, late with the Haworth co., is at home. He will soon join either Mrs. Langtry or Mrs. Brown-Potter.

NEW ORLEANS.

There was a marked decrease in the attendance at the theatres last week. The Devil's Auction at the St. Charles Theatre was the only attraction that did anything like a good business. The performance is better than that of last season. The scenery is bright and shows but little signs of wear. The ballet is composed of pretty and shapely girls who know how to dance. Ignacio Martinetti and Edith Murilla are clever in their specialties. The acrobats are among the best in the profession. Haverly's Minstrels this week. Juvenile Opera co. in Fatinitza next.

Mabel Sterling and a poor co. presented Three Corners, a play that was worse, to almost empty benches at the Academy of Music. Cora Van Tassel in The Hidden Hand this week. The Doctor, by John F. Ward, next.

An aggregation composed of a family of Mexican musicians, a female magician and a face contortionist, did not draw people to the Avenue Theatre in a hurry. Gray and Stephens this week.

Minnie Sartelli and A Plum Pudding could be seen at Farantus Theatre any night last week for the small sum of ten cents. People kept their dimes in their pockets, preferring to wait for W. J. Fleming and Around the World in Eighty Days.

Robinson's Dime Museum shared the general fate. The Nashville Students were there for a second week.

Jetties: The Grand Opera House opened for the season Sunday night 13, with Jeffreys Lewis in Forget-Me-Not, and the French Opera House with La Juive by the regular co. Both occurred too late for extended mention in this letter.—Helen Dauvray (Mrs. John M. Ward) was here last week with Mr. Ward and the New York Baseball team. I saw Mr. Ward regarding the item that his wife had retired permanently from the stage. He told me that it was true and that Mrs. Ward would never appear professionally again.—B. R. Marsh, advance agent of Cora Van Tassel, was in town last week.—The Nashville Students, now playing at Robinson's Museum, will appear at the Avenue Theatre week after next.—Rehearsals of Fatinitza by the Juvenile Opera co. are progressing splendidly. W. T. Francis is superintending them.—There was a rumor perambulating around last week that owing to the great number of companies that were disbanding Mr. Bidwell would be compelled to organize a stock co. I have Mr. Bidwell's permission to state that he positively will not have a stock co. this season.—George C. Miln will play at the Grand Opera House, in a repertoire of Shakespeare after the Jeffreys Lewis engagement.—Mrs. James Brown Potter, who was born in New Orleans, will not appear here this season.

BALTIMORE.

Erminie was given at the Holliday Street Theatre all the week to the capacity of the house, and in a style that we seldom see in comic opera. It was the original cast, and there was an air of ease and finish about the performance that was delightful. Pauline Hall, in the title role, though suffering with a bad cold, sang with good effect and was a feast to the eye. It has been some time since Marie Jansen has been here, and her friends were unusually cordial in their reception. As Javotte she sang and acted with considerable dash, and her graceful little dance in the first act was always encored. Francis Wilson and W. S. Daboll made the most possible of Cadeaux and Ravennes. Wilson's "Dickey Bird" song caught the house. The rest of the cast was unexceptionable. On Monday night Richard Mansfield began a week's engagement, opening in Dr. Jekyll and Mr. Hyde. On Wednesday and Saturday evenings he will appear in Monsieur. Next, Frank Daniels Little Puck.

At Ford's Opera House Sweatnam, Rice and Fagan's Minstrels had a big week. The audiences enjoyed a first-rate programme. The singing was above the average minstrel vocalism, and the specialties were all good. Chestnuts, too, were refreshingly scarce. Billy Sweatnam made his first appearance here as a burnt cork comedian, and established himself at once in the favor of the audiences. He is a quiet guyer, and tells his stories with an easy humor that is fetching. This week J. S. Clarke is playing a return engagement, and on Monday night opened to a good house in A Beggar on Horseback and A Round Trip. Friday and Saturday evenings and Saturday matinee, Creston Clarke will appear as Hamlet. Next, Harbor Lights.

Hoodman Blind filled Harris' Academy of Music with big audiences last week, and was given by a strong co., headed by Frederic de Belleville and Viola Allen. As Jack Yeulett De Belleville was manly and heroic, playing the part with plenty of fire and keeping always within the bounds of the natural. In the dual role of Nance Yeulett and Jess, Viola Allen gave a finished and charming portrayal. The National Opera co. began a short season of four performances on Monday night, opening in Nero. Advance sale large and the engagement promises to be brilliant. Thursday night and the remainder of the week will be filled in by Atkinson's Peck's Bad Boy co.

Charlotte Thompson in Jane Eyre closed a fair week's business at Forepaugh's Masonic Temple on Saturday night. At the matinee on Monday The Pavements of Paris was given to large attendance. Next, Pop.

Business continues big at the Monumental Theatre and last week's programme was another added to the many good ones that the management has this season offered to its patrons. Kernell's co. gave a variety bill that was first class in every respect. Lilly Clay's Gaiety co. is the current attraction.

Sensation held high court at the Front Street Theatre last week, while N. S. Wood produced his play, The Waifs of New York. The attendance was good. The Weston Brothers in The Way of the World are drawing well this week. Next, Dominick Murray in Right's Right.

JERSEY CITY AND HOBOKEN.

At the Academy of Music The Highest Bidder drew good business all last week, and E. H. Sothern and some of the co. were in return socially entertained by several society people here. The Parlor Match co., 14, opened week to a big house and gave an excellent entertainment which was boisterously applauded. Since last here there have been several changes made in the skit, which rejuvenates it and dilutes to a certain extent its chestnutty flavor. Hoey's new song, "I Forget," of course brought down the house and that popular comedian received half-a-dozen recalls. Next week Held by the Enemy.

The Academy is constantly growing in popular favor, as is shown by the increased attendance, and the dress suits, diamonds and other paraphernalia of our wealthiest citizens are now displayed here instead of in New York. Mr. Henderson, as the cultivator of a public taste for the drama and the caterer of its best exponents, deserves well at the hands and pockets of our people and is now reaping his reward.

HOBOKEN.

At Jacobs' Theatre the Silbons gave a very fine entertainment last week to good houses. The acrobatic performances and other specialties are first-class, and the burlesque of The Yellow Dwarf is very funny and handsomely costumed and staged. Pat Rooney in Pat's Wardrobe opened to a good house 14. The star and Kittie Rooney are almost the whole show, but it nevertheless pleased the audience to boisterously testify their appreciation. Next, The Wages of Sin.

Cronheim's Germania did a fair business last week with Thomas and Moran's Minstrels. One of the best features of the show was the juggling of Kiraley Ordey, whose feats of balancing were truly wonderful. This week Gilday and Beane's Collars and Cuffs co. opened to medium business and seemed to please. Next week Weston Brothers' Comedy co.

Items: Fred Wilson, manager for Pat Rooney, feels aggrieved at the item that gained currency in THE MIRROR last week, to the effect that his star had left the co. and gone to New York. Mr. Rooney was sick for a couple of days and compelled to cancel a few dates, and this originated the rumor. Mr. Wilson says the season thus far has been a successful one, and he has good dates booked until May. Pat Rooney proudly witnessed the christening of his ninth child last Sunday, and the baby, in company with its mother, will visit Jacobs' this week.—Manager Cronheim will celebrate his twenty-ninth birthday 19 by a grand blow-out at the club-room of the Association named in his honor.

BROOKLYN.

Frederick Warde's week at the Park Theatre was very successful artistically, and fairly so financially. His new play Gaston Cadol, made a favorable impression. Week of 21 McNish, Johnson and Slavin's Minstrels.

The second week of Harbor Lights at the Brooklyn theatre was quite successful. The Arabian Nights was produced on Monday evening. The audience was of good size and very appreciative. Next week Mrs. Potter.

At the Grand Opera House Shadows of a Great City drew good audiences all the week. Denman Thompson opened to large business in The Old Homestead on Monday evening. Next week Sweatnam, Rice and Fagan's Minstrels.

Pat Rooney and Pat's Wardrobe did quite well at the Criterion last week. Tony Pastor and co. were the attraction on Monday evening; the house was filled.

Davene's co. drew large business to Hyde and Behman's theatre. Harry Williams' co. opened to a crowded house on Monday evening. Next week Juleen's Mephisto co.

At the Standard Museum J. J. Sullivan who drew good audiences last week, was succeeded on Monday evening by a fair co. in The Molly Maguires; large audience.

BROOKLYN, E. D.

Forgiven drew good houses at the Lee Avenue last week. Monday, 14, A Hole in the Ground to good house. Next week Bunch of Keys.

Hearts of Oak drew packed houses at the Novelty last week. Monday, 14, Streets of New York to a good house.

Kate Castleton in Crazy Patch drew crowded houses at People's last week. Monday, 14, Davy Crockett to good audience.

The Three Comet Specialty co. played to big business at the Grand last week. Monday, 14, Arizona Joe to fair house.

PITTSBURG.

Nat Goodwin was seen at the Grand Opera House last week in Lend Me Five Shillings and Turned Up. In both pieces the clever little comedian's rare faculties for fun-making were employed to the best advantage and the good sized audiences were kept in a state of constant merriment. The National Opera co. 17-19. Booth-Barrett comb. 21.

At the Bijou Richard Mansfield played the entire week to large and well pleased audiences. He presented Dr. Jekyll and Mr Hyde during the greater part of the week. His forcible acting in the dual character met with commendation from press and pu[illegible] Co. rendered excellent support. Kate Cas[illegible] week, A Hole in the Ground next.

The Academy did a good busine[illegible] Re[illegible]

Santley comb. Reilly-Woods co. present week; Night Owls next.

Nobody's Claim drew packed houses at Harris, N. S. Wood 14, followed 21 by Michael Strogoff.

Mention: George Tucker, whose U. T. C. co. closed a week's engagement at the Casino Museum 12, is in a peck of trouble. Numerous suits and attachments have been issued against him by members of his co. for back pay. Mr. Tucker claims that the suits are the result of a conspiracy among his co., formed on account of his having discharged two of their number. On the other hand Mrs. May McIntyre and Mrs. Ed. Barratt say they haven't received any salary from Mr. Tucker since Oct. 23.—Rather a novel performance was given at the Grand Opera House on Monday evening 7. Nat Goodwin's baggage did not arrive in time for the opening piece, and Lend me Five Shillings was given in street costume. The audience rather enjoyed the spectacle.—Lillian Spencer returned to her home in this city 10.—At the Bijou the work of refitting the handsome Sixth street entrance, which was demolished by an explosion of natural gas, not long ago, is being pushed to completion as rapidly as possible.—A. J. Shedden, the handsome Bijou treasurer, is recovering slowly from his late illness.—A. L. Bradley ahead of Kate Castleton, arrived in town 10.—Manager Williams, of the Academy, returned home from Philadelphia 12.—Large theatre parties are getting to be quite the thing at both the Grand Opera House and the Bijou.—The announcements at the London Theatre for this week are: Sweeny and Kearney, Wright and Zimmer, J. A. Kelly, Miss Starr, Julia Walcott and Dollie Island.—Irene De Forrest opened her season at Irwin, Pa., 14.

ALABAMA.

MOBILE.

Theatre (J. Tannenbaum, manager): Three Corners, 4-5; business medium. Mrs. Boucicault in My Geraldine 7. Good play and fine performance, was the verdict of the large audiences.

BIRMINGHAM.

Opera House (F. P. O'Brien, manager): Two Old Cronies to good business 4. The audience was kept in one continuous roar of laughter. Alpine Singers 5-9; light business. Outside of the scenery (which was very fine) the performance has no special feature. The acting of J. B. Little as Jack Rover and Harry Elliston was good and frequently applauded. Mrs. Dion Boucicault (Agnes Robertson) appeared in My Geraldine 10; good business and satisfied audiences. The singing of Charles Warren is worthy of special mention. Support good.

Casino Theatre: Opening 7 as a variety house, under management of J. R. Brewer, with Arthur Kherns as stage manager and Charles Walker as treasurer. The orchestra is under Professor C. A. Lilly. The first night's business was heavy; S. R. O. The performance was not up to the standard, but seemed to please.

Mention: E. E. Zimmermann of Monte Cristo made your correspondent a pleasant call Wednesday.—Manager O'Brien and assistant manager Benjamin S. Theiss visited Decatur during the week in the interest of the New Opera House building at that place. The doors of the Opera House Hotel, built for the accommodation of the theatrical profession were thrown open last week.

ARKANSAS.

LITTLE ROCK.

Capital Theatre (W. O. Thomas, manager): Evangeline played at advanced prices 7; large audience. Haverly's Minstrels 8-9; good business. New York Ideal Opera co. in Ruddygore to large and fashionable audience 10. Opera failed to please.

FORT SMITH.

Grand Opera House (George Tilles, manager): Evangeline drew a packed house 5; advanced prices. There were 1,360 admissions to a seating capacity of 1,150. The popular burlesque was well played and heartily received. Alice Butler was pretty and intelligent in the title role, and Anna Boyd acceptable as Gabriel. Big Fortescue carried the house as the majestic Catherine, and Messrs. J. T. Maffit and Barney Reynolds were worthy of mention as the Lone Fisherman and Captain Dietrich. Charles W. Butler, as Le Blanc, was not up to the standard; this seems to be a role difficult to fill satisfactory. The New York Ideal Opera co. 7-9, presenting The Mikado, Ruddygore and Maritana to fair business. Harry Pepper, Carrie Tutein and Patti Stone became great favorites. The last named made her theatrical debut two months ago and gives much promise.

Items: A police judge interrupted a duet in Maritana by tossing his hat upon the stage—the result of alcoholic enthusiasm. He atoned for it next day by apologizing to the management and fining himself for being drunk and disorderly.—The N. Y. Ideals go to Cuba in January.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Osbourne and Stockwell did a large business week of Oct. 31, when they presented Shadows of a Great City, Golden Giant and Ranch 10, giving good performances to well pleased audiences. Margaret Mather 21; Rosina Vokes 28; Natural Gas co. Dec. 5 week each.

Items: Your correspondent had a very pleasant chat with George Osborne, who was well pleased at the reception accorded him here. Louis A. Morgenstern representing Osbourne and Stockwell went South in their interest a few days ago.—George P. Wall, advance agent of Neil Burgess' co. is in town.—W. A. Thompson is here in the interest of the Brady-Webster combination which opens at the Pavilion 14 for three week. From here both the Osbourne and Stockwell and Neal Burgess co.'s play the Southern circuit.

OAKLAND.

Oakland Theatre: Charles Reed and his co. first half of week of Oct. 31 and Irving Bishop, the mind reader, the last. Reed is a great favorite here and did a good business with A Rag Baby; but after all, Daniels is the only Old Sport, and Reed's greatest admirers do not deny it. Mr. Bishop packed the house Thursday and Friday nights. Saturday he was too ill to appear. For week of 7 Webber Pirates co.

SAN JOSÉ.

California Theatre (C. J. Martin, manager): A Rag Baby. Charley Reed as Old Sport, drew a full house Oct. 31. Charley is a great favorite with our people, and his first appearance among us in a white face came up fully to all anticipations. Georgie Parker made the best Venus that has appeared in this city.

COLORADO.

LEADVILLE.

Maggie Mitchell played to good business 1-3, followed by a Tin Soldier 4-5 to crowded and well pleased houses. Natural Gas 24-6; James-Wainwright 28-30.

CONNECTICUT.

HARTFORD.

Opera House (Jacobs and Proctor, managers): J. M. Hill's new star, James Connor Roach, in Dan Darcy, 7-9; only fair business. Mr. Roach is certainly a very pleasing actor, and entirely original in his character of Dan Darcy. While he is by no means an imitator, yet he reminds one of Ed. Harrigan, in much that he does. The play is entirely unfit for his ability. With a good play and co. the future success of Roach is unquestioned. The Casino co. in Erminie 10-12; good business at advanced prices. The opera was put on with all the original scenery and costumes and was sang with dash and brilliancy.

Allyn Hall, a treat was offered 9 in Jim the Penman by the Madison Square co. a large audience attending. Like all cos. sent out by this management, nothing was left undone for the proper presentation of pieces. Of the co. it must be said that none suffered in comparison with those at the home theatre.

Mention: Co. K, the swell military co. of this city, attended Erminie Friday evening in a body, with their guests, of the day the New Haven Grays. They occupied nearly the entire orchestra, and set a very gentlemanly example by not once going out between acts. What come near causing a panic was averted by the presence of mind of one of the Erminie co. when the house was packed. In the pink ball-room scene one of the gas jets set fire to the chandelier and for a moment blazed up, to the consternation of the audience. The gas was quietly put out on that side and it was all over so soon that a loud murmur, followed by applause, was the only sensation.

MERIDEN.

Opera House (T. H. Delevan, manager): Redmund and Barry and very, fine co., presented Rene 8. Mrs. Barry as Jeanne and Mr. Redmund as Rene received repeated recalls. W. M. Fairbanks as Sergeant Locust and James F. Moffit as Hector shared honors. The costumes were fine and each scene presented a grand picture. Good hou[illegible]

The name of A. [illegible] ner is a guarantee of sterling entertainments. N[illegible] [illegible]anding a driving rain-storm day and night a lar[illegible] [illegible]nce greeted Jim the Penman 10. The pie[illegible] gave entire satisfaction. May Brookyn as N[illegible] Eytinge as Hartfeeler, George Edgar as [illegible] [illegible]r. Baker as Redwood were warmly appl[illegible] must not forget our townsman Wright [illegible] Louis Percival. He received a royal [illegible]

[illegible]N.

Hyperion Th[illegible] [illegible]nell, manager): Redmund-Barry co. [illegible] [illegible]ghly satisfactory performance of Re[illegible] [illegible]fys' Lagardere, while perhaps not [illegible] spectacular effects, was certainly of gre[illegible] [illegible]terest than any of former Kiralfy [illegible] this city, 11-12. W. H. Lytelle, as Co[illegible] H. Gilmour in his triple role, did ex[illegible] [illegible]dable work. Large audienc[illegible] [illegible]rn co., furnished mild en[illegible] audience 14. The voices [illegible] [illegible]nateurish. Remained 15.

New Haven Opera House (Horace Wall, manager): McKee Rankin and The New Danites sketched as pleasingly as ever that ingenuous character, Sandy McGee 11-12. The supporting co. was liked throughout. Business, unfortunately, was poor. Hermann, 17-19.

Bunnell's Opera House: Edwin Arden once more filled a successful engagement in Eagle's Nest 10 12. J. J. Sullivan in Black Thorn opened before a crowded house 14. Remained 15-16.

People's Theatre: The Early Birds, after one successful week in Variety, have entered upon a second, 14. Lester and Allen add to the attractions.

Item: With the performance of 12 the McKee Rankin co. laid aside The New Danites, and proceeded to New York to complete preparation for the production of Macbeth.

WINSTED.

Opera House (J. E. Spaulding, manager): Ranch 10, under the auspices of our billposter, J. P. Shelley 11; medium business; deserved better. John E. Ince 17, Kate Hart 25.

MYSTIC.

Opera House (Ira W. Jackson, manager): Agnes Wallace-Villa week of 7 to good business. The co. with few exceptions was excellent. Sam Villa, in his female impersonation, was immense. During the week the following dramas were presented (followed by burlesque each evening): The Wife's Sacrifice, Sarah Multon, Jaquette, East Lynne and Confusion.

Mention: Della Shirley, of this place, has joined the Close Shave co. as soubrette. She is a very charming lady and will be an acquisition to the co.

WATERBURY.

Jacques' Opera House: The Redmund-Barry co. in Rene 7 attracted a large audience. The scenery and costuming were good and the specialties were heartily applauded. Ranch 10 drew a fair house 9. Kiralfy's Lagardere, with J. H Gilmore as Lagardere 10, filled the house. One of the very last spectacular productions ever seen here.

DISTRICT OF COLUMBIA.

WASHINGTON.

The Imperial Burlesque co. presented Aladdin's Lamp in fine style, last week, at the National. Large and well pleased houses. The scenery, costumes, dances, everything in fact, were first-class. This week, Herne's Hearts of Oak. Next, return of T. P. W. Minstrels.

Frank Daniels, in Little Puck, at Albaugh's, started out with good houses, which grew smaller as people learned the character of the piece, toward the end of the week. The plot of the play is good enough, but the performance was tiresome. Everything worked hard—too hard, perhaps, but it was no good. This week we are anticipating a treat in the production of Erminie by the Casino co. Next, Richard Mansfield.

Henry Chanfrau, in Kit, drew good houses at Harris'. This week, Charles L. Andrews' co. in Michael Strogoff. Next, Peck's Bad Boy.

The Howard Athenæum co. at Kernan's this week.

FLORIDA.

JACKSONVILLE.

Park Opera House (J. D. Burbridge, manager): Our new house is at last completed, and was opened last night (10) by an organization of local talent known as the Home Minstrels, who gave a very creditable performance and were greeted by a crowded house. Our city has now, without doubt, as finely equipped a theatre as any in the South.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): J. B. Polk in Mixed Pickles 9-10. Enthusiastically received. Mrs. Mary Davis as Lucinda Sniggins made a decided hit. Business fair.

COLUMBUS.

Springer Opera House (Theodore M. Foley, manager): The Crescent Opera co. attempted to burlesque The Mikado last week; but the burlesque was on itself—in other words the "show" was miserable.

ATLANTA.

De Give's Opera House (L. De Give, manager): The gifted comedian, John S. Clarke and an excellent co., appeared 7-8 to good business. Creston Clarke astonished and delighted a small but cultivated audience 9 by giving a most creditable representation of Hamlet. Mr. Clarke has undoubted talent and is destined to make his mark. The Two Old Cronies co., billed for 10, was delayed by a railroad accident and did not commence playing until nearly ten o'clock. A good house had assembled, but a number grew tired of waiting and left before the curtain rose. They missed a good laugh and some clever acting. The World 11-12; light business.

ILLINOIS.

STREATOR.

Plumb Opera House (J. E. Williams, manager): That pair of eccentric comedians, Murray and Murphy, played to the standing room sign, 8. They fully upheld their reputation as being the greatest mirth producers now on the road. First class co. all round.

OTTAWA.

Opera House (F. A. Sherwood, manager): Richard O'Gorman in Human Nature, 8; medium business. Scorer-Willard Comedy co. 22.

KANKAKEE.

Arcade Opera House (H. C. Clarke, manager): Dick Gorman, in Human Nature, with a good all-round co. 9; standing-room only.

Item: Grace Addison will join them at Milwaukee.

DECATUR.

Smith's Opera House (F. W. Haines, manager): Patti Rosa 5; crowded house and in the play of Bob pleased everyone; Soldene 18: We, Us & Company 19; Modjeska 24.

Item: Manager F. W. Haines is in Arkansas with a party of friends on a deer hunt.

ROCKFORD.

Opera House (C. C. Jones, manager): The Dunlap Opera co. 7 8 in Black Hussar and Indiana; fair house good satisfaction. Louise Paullin, Alice Johnson, Chas. W. Dungan, Mountjoy Walker, and Harry Brown received a warm welcome. Skipped by the Light of the Moon 11, a very laughable performance.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Held by the Enemy 5, large house, good satisfaction. Murray and Murphy 10: large audience, house in roars; the cornet solo of Miss Boas was especially good. The excellent orchestra is worthy of praise. W. J. Scanlan 19; Rag Baby 24; Frances Bishop 29; Bandit Queen Dec. 5: Ten Nights in a Bar-room 9-10; Bostonians 14; Alone in London 15.

JOLIET.

Opera House (R. L. Allen, manager): Our Irish Visitors, by Murphy and Murray 7; large house, the audience to all appearances being well pleased. The Dunlap Opera co. presented Indiana ; very good and fashionable audience who redemanded nearly every vocal number; Louise Paullin as Indiana Greyfaunt, a young American heiress; Harry Brown as Mat o' the Mill; Alice Johnson as Nan the Miller's Wife and Mr. Walker who represented Peter the Miller's Man, are worthy of especial mention.

AURORA.

Coulter Opera House (Northam and Beaupre, managers): Irene Worrell and co. closed a fair week at cheap prices 12.

Remark: It is noticeable that most of the first class attractions give Aurora the go by. To be sure we have no fine house, but I believe if the managers would keep out the ten cent cos it would not be so hard for a good co. to draw a crowd. Aurora was once one of the best one-night stands in the State.

Item: Gilmore's Band gives a concert at the Island Rink 22.

SHELBYVILLE.

Opera House (Phillip Parker, manager): W. H Riley's Dramatic co. week of 7, only fair business. It is a good co. and deserved better.

ROCK ISLAND.

Harper's Theatre (Charles A. Steele, manager): Natural Gas, a tissue of absurdities, delighted a fair audience 8.

INDIANA.

INDIANAPOLIS.

At the Grand the Gypsy Baron co. opened 7 to a meagre house, but the audience materially improved 8 9. One cause that lead to the lighter attendance was the raise in prices from $1 to $1.25 and proportionately throughout the house. The cast is mainly the same as last year and is excellent in its entirety. The report is current that Miss Bellini will leave the co. at an early date and will appear in a new co. and a new opera, the particulars of which are not given. The Jarbeau co. appeared 10-12 to good houses. Miss Jarbeau was suffering from a severe cold and was in part relieved by Miss Hoyet and Miss Cleveland. The play is without strength, but well subserves the purpose in introducing Miss Jarbeau, who is specially clever. Dolores 16-19.

English's: Maude Banks in Joan of Arc appeared 7 9. The play and star were heavily billed, but counter-attractions and indifference in regard to the success of Miss Banks caused a very light box balance. On Thursday morning the manager was scheming to raise funds to get to next stand. Several local wires were pulled, but without response. Beacon Lights 17 19.

Museum: The Laura Dainty co presented a poor entertainment in Mountain Pink week of 7. The co. embraces none of special merit or wide reputation. Full houses. Her Atonement week of 14. Lost in London (Newton Beers) week of 21.

Elbow shots: Among the advance stars in the dramatic firmament who have shed a local radience during the week are Junius Howe, of Dolores; Pierce Jarvis, of Beacon Lights; Harry Brown, of Clio; Hanna, of Her Atonement.—George Summer Season June is here disengaged —The Marine co. opened at Martinsville, but as suddenly closed.

LEBANON.

Brown's Grand Opera House (J. C. Brown, manager): Hyde's Big Specialty co. gave a rich and rare entertainment to good business 8.

ANDERSON.

Doxey Music Hall (T. B. Harrison, manager): Effie Ellsler in Woman Against Woman to large and well pleased audience in spite of a driving rainstorm. Several curtain calls. Trixie 17.

Items: The Laura E. Dainty Comedy co. will close at the end of their Indianapolis engagement. Mrs. Dainty will return to Chicago and reorganize.—C A. Bennett advance agent of the Dainty co., and Meta Hill, a non-professional, of this city were married 9.—H. D. Newman and Horace Herbert, of this city, are playing Lee and Grant for the benefit of the G. A. R. posts throughout the State.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager: Sol Smith Russell in his new piece, Bewitched, drew only a fair sized audience 10. Clio 11 failed to create much enthusiasm and played to empty chairs. Wilson and Rankin's Minstrels 17, Kellar 18-19.

Academy of Music (Cook and Thompson, managers): Harrigan's Irish-American Tourists drew a large audience 9. W. T. Bryant 10 12 in Keep it Dark failed to draw as largely as the managers expected. The piece, however, was much appreciated by all who saw it. Mr. Bryant is ably supported by Lizzie Richmond, Julia Wilson and several other strong people.

Items: J. H. Simonson has returned from an extended Southern sojourn. It is to be regretted that Keep it Dark did not do better here, as the performance was a thoroughly enjoyable one.—Associate Manager Thompson, of the Academy, expects to migrate to an Eastern city soon.

MARION.

Sweetser Opera House (E. L. Kinneman, manager): Clara Louise Kellogg 11; standing room only.

KOKOMO.

Opera House (Howard E. Henderson, manager): Effie Ellsler 10; large house. Harrigan's Hibernians 12; large house. Jessie Bonstelle in Trixie 17.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): Zozo drew a large house 7 and gave a satisfactory entertainment. Sol Smith Russell delighted a good sized audience with his droll humor in his absurd skit Bewitched 8. Conried's excellent Opera co. Gypsy Baron 10; packed house. Effie Ellsler and good co. delighted a good audience in Woman Against Woman 12.

Item: George A. Dickson has re-leased Naylor's Opera House for five years. Mr. Naylor remains as manager and R. L. Hayman as treasurer.

IOWA.

DUBUQUE.

Opera House (Duncan and Walter, managers): Alone in London played to good house 5. Performance very satisfactory. Natural Gas 7; standing room only before the rise of curtain. Gilbert, Donnelly and Girard kept the house in roars from beginning to end. Rest of co. very praiseworthy. Skipped by the Light of the Moon 9; good business, which it certainly deserved. Lillian Lewis, supported by an excellent co., opened a season of three nights 10 in Article 47, which was well rendered. Miss Lewis won many new friends, and surprised the old, who noticed a great improvement in their ambitious little favorite. As Cora the Creole she won the hearts of all.

FORT MADISON.

C. E. Verner co. 5 in Shamus O'Brien; fair house.

IOWA CITY.

Opera House (J. N. Coldern, manager): Wilson and Rankin's Minstrels 8; one of the best entertainments of the kind ever seen here; good house.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Michael Strogoff delighted a large audience 7. The James-Wainwright co made its first appearance in this city 9 and presented Virginius. The stars were supported by a good co. House was not filled, owing to election excitement.

DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers); Alone in London, with Cora Tanner leading, to a fair house 4. Performance above the average. Natural Gas co. 8. Clean and exceedingly funny entertainment before a good-sized audience, considering that both play and people were unknown here. Wilson and Rankin's Minstrels 9

KANSAS.

NEWTON.

Ragsdale Opera House (Joseph B. W. Johnston, manager): Katie Putnam, in Erma the Elf, 5; large and appreciative audience. Maggie Mitchell, in Little Barefoot, delighted the largest house of the season.

A New House: L. M. Crawford has leased and remodeled what was formerly known as Wright's Rink.

ATCHISON.

Price's Opera House (E. L. Murling, manager): George C. Miln 7, Othello; 8, Richelieu, played to very poor houses. This was due to the excitement over the election. Performances good. Maggie Mitchell 17.

WICHITA.

Opera House: Katie Putnam gave Erma the Elf to fair business 7. Maggie Mitchell, 8-9, in Little Barefoot and Lorie. Good business. This was Miss Mitchell's first appearance in this city. Grismer-Davis co. co. 16-17. Louis James and Marie Wainwright 18-19.

Item: Sunlight, at the Main Street, and Fun on the Bristol at the Museum, drew well last week.

LEAVENWORTH.

Opera House: Held by the Enemy 10. Attendance not as large as deserved.

TOPEKA.

Opera House: Gotthold's Uncle Tom's Cabin co. 4-5. Good performance; good business. Joseph R. Grismer and Phoebe Davis, supported by an excellent co. in a dramatization of Called Back, 7 8. Second appearance in Topeka, and the performance and version are substantially the same as when reviewed before, except perhaps that repetition and study may have mellowed and made the performance more interesting. Too much praise cannot be given both principals and support for the exceedingly good performances. Of course business was good. George C. Miln, in Fool's Revenge and Richard III. 9-10. Support very satisfactory.

MAINE.

PORTLAND.

Theatre: Two small audiences greeted Kindergarden 10-11, and were not particularly fascinated with the piece or the co. producing Morris' comedy. Musically the co. was entertaining and Blanche Seymour won several encores. She sang well, and dressed her shapely figure most exquisitely. The masculine part of the co ranged from bad to indifferent, with the exception of the two infant comedians, who were really good and decidedly precocious.

Park Garden: A good bill and a succession of good houses has demonstrated the possibility of making this resort a paying venture. The "gift coupon" works well and the Saturday night houses are corkers. Manager Knowlton is exhibiting considerable ability in his management, and deserves success.

Items: This week we have another musical comedy at the Theatre—Fred. Sanford, a former resident of this city, is a member of the Kindergarden.—Nat Goodwin in Turned Up is booked for 23-4.—The costumes of the ladies in Kindergarden were very pretty, and the display of laces and embroidery was lavish as well as dazzling. Knowlton has a big bill week of 14.

MASSACHUSETTS.

HOLYOKE.

Opera House (Chase Brothers, managers): Kiralfys' Lagardere, fresh from its New York and Boston success, appeared 7 with almost the identical Niblo's Garden cast. The house was by no means large, but the performance, barring numerous mistakes of the ballet, was worthy of all praise. J. H. Gilmour, a painstaking actor, was easy, and gave a manly impersonation of the title role. Helen Sedgwick, favorably remembered here for her good work with Lend Me a Dollar and Silver Sour, appeared as the gypsy, Pepita, which she portrayed to the life. Marie Floyd and Helen Tracy also are commendable. James Roach as Dan Darcy 10. Although the house was small, it may be safely said that J. M. Hill's latest satellite scored a hit. His methods are natural, his voice pleasing and his manner decidedly taking. We immediately recognized in the part of Jennie Dean our old friend Lizzie May Ulmer, and right glad we were to welcome her again. Rest of support competent. The Jones-Montague co. in Si Perkins drew a large house, and if we may judge by laughter and applause, fully satisfied their patrons. Frank Jones, as the Threshing-machine Agent, is decidedly funny, and Alice Montague, as the gypsy, who naturally becomes an heiress, is bright and pleasing. Mr. Jones and Miss Montague furnish several musical selections during the performance. Ivy Leaf 18; Ranch 10, 19; Little Tycoon 21; Julia Anderson 22.

Briefl[e]ts: When returning to her hotel from the theatre Helen Sedgwick had the misfortune to fall over a beer barrel which unsuspiciously lay in an alley-way through which she had to pass. She received quite a shaking up, but I trust no injury has developed. My sympathy, personally expressed, I reiterate here — Marie Floyd has an "Andersonian" expression —Had the pleasure of meeting James Roache, and in him found an in[teresting] acquaintance and a strong friend of The [Mirror]. During a pleasant conversation with Lizzie [illegible] she informed me that she would star [illegible] could secure a play that fully suited her.—The Pughtown Brass Band with the Si Perkins co. is quite a card, and catches the people.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager). T. P. W. Minstrels drew a packed house 7. Entertainment inferior to some I have seen this troupe give. That pleasing drama, The Ivy Leaf, was given 8 by a good co. to large business. Louis Aldrich in My Partner 10; poor business caused in part by a very hard rain-storm. James Connor Roach 11 in Dan Darcy; small audience.

Central Theatre: The Banker's Luck was a tame affair, and business was the poorest since the house opened. Nothing is announced for this week.

Casino Theatre: Will open Thanksgiving week. The Leonzo Brothers are said to be the attraction.

Items: The Ivy Leaf co. had trouble with their scenery here after it was carted to the depot. The management claimed that it had been broken and damaged, and refused to pay the teamster. He secured a policeman, and as there was no time to fight the case at law, the manager paid the bill under protest.—James C. Roach is improving Dan Darcy as fast as possible. At Providence this week he will add another act. It is a church scene, and special scenery will be carried for it.—I hear that George T. Ulmer is to take a co. out to play Met by Chance over the Jacobs and Proctor's circuit.—W. A. Mack of The Ivy Leaf co. was singing in St. George's concert hall here a few years ago.—The clever soubrette, Rosebud, of this co., they do say is just sixteen.—R. E. Baxter and Redfield Clarke of the Roach co. were released last night (12). Louis C. Monico, who has been at Dockstader's Minstrels this season, sucheeds the latter.—I send Manager J. J. Buckley's regards to The Mirror with pleasure, for I am indebted to him for a number of items this week —Manager J. M. Hill, who has not seen Dan Darcy since the opening night, is expected to join the co this week.—Did The Mirror correspondent at New Bedford withdraw from the contest for an election to the Legislature? I could not find his name in the list of those who were voted for.

LYNN.

Music Hall (James F. Rock, manager): Floy Crowell appeared 7 and week in Jess, Little Tatters, The Spider's Web, Wildcat, Cast Adrift and Molly Bawn. This little artiste goes on improving from year to year. She is now quite proficient on the banjo and a clever exponent of the terpsichorean art. Business phenomenally large and a surprise to all. C. Ed. Dudley and Frank O. Ireson are worthy of special mention.

Mention: I wish to thank Manager Crowell for courtesies. He is the prince of advertisers, and it was difficult to find a telephone pole or lamp post in the centre of the city minus a lithograph.—O. L. Story, scenic artist, of Boston, is painting six new sets for Music Hall.—Hugo Tuerpe, cornetist, and Lotus Glee Club appeared at Odd Fellows Hall last Sunday night in the first concert of a series to be known as the People's Course. Large house.—Manager Rock's Star Course will open in December.—Bennett and Moulton Opera co. all this week, and Robert Macaire is advertised for Tuesday and Saturday nights.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Stanley Macy's C. O. D. attracted fair audiences 11-12. The skit drags wearily at times, and their is much business which might be eliminated without detriment. The last act would be very tiresome were it not for Gus Bruno, who made a tremendous hit. Gus Frankel and George Bruening were clever aids in the fun-making.

Huntington Hall (John F. Cosgrove, manager): There was hardly standing-room when the curtain rose on the first part of T. P. and W.'s Minstrels 12. John S. Moulton's co. 14-19, opening in A Celebrated Case.

LAWRENCE.

Opera House (A. L. Grant, manager): John S. Moulton's Dramatic co. week of 7 in varied repertoire at popular prices. Being election week, business not as good as it might have been. Co. very good. The comedy work of Jay Hunt was excellent.

NORTHAMPTON.

Opera House (William H. Todd, manager); Si Perkins played to a good house 10, considering the stormy weather. Audience well pleased as ever.

TAUNTON.

Music Hall (A. B. White, proprietor): Julia Anderson and a very indifferent co. presented Inez 7; small house. Ivy Leaf 10; large audience notwithstanding a stormy night. Everybody well pleased.

Items: Owing to illness of Miss Anderson the co. disbanded here 8. Willard Lee, her leading man, has received a number of offers from managers, in one day receiving no less than nine telegrams. He leaves to-night (13) for New York. Miss Anderson is still here, her physicians deeming it unadvisable for her to be removed to her home at Newport, R. I. Thursday night she had a very bad turn, and her life was despaired of. It was thought she could not live through the night. At present writing (Sunday, P. M.) she is reported much better, but by no means out of danger.

WORCESTER.

Theatre (Charles Wilkinson, manager): The past week was fairly good, notwithstanding election excitement. Joseph Proctor, Stanley Macy's C. O. D. and the Lights o' London were the attractions. The bookings for the rest of the month include Ranch 10, 17-18, T. P. and W. 19, Erminie 21-2, Taken from Life 24-6, The Kindergarden 28-9.

Mention: The Ideal Musical Course have arranged for five concerts by the Campanini co. The Boston Symphony Orchestra, the Thomas Orchestra and one opera by the Bostonians, all will take place at Mechanics' Hall. At the auction sale of seats some $800 was realized in advance over regular price of tickets.—Tony Hart is in the city, and will remain perhaps a week or two longer. Mr. Hart says: "I am feeling much better in every way since I left the stage, and my voice now is nearly as strong as ever it was." He has as yet no plans for the future. Mr. Hart is as cheerful as ever, but the defect in his voice is painfully apparent.—Agent Gore, of the Worcester Excursion Car Co., has leased the car "Jerome Marble" to the Campanini Concert co. Mr. Gore, while in New York last week, negotiated with and signed contracts for a car for the use of Henry Irving and another for the use of Mrs. James Brown Potter. The co. always send a cook, porter and other attendants with each car; but the Campanini co. will carry with them an Italian cook.—The Dime Museum continues to draw good houses. Professor Gleason, the horse trainer, opened a season at the Rink 15.

MICHIGAN.

GRAND RAPIDS.

Powers' Grand Opera House (George E. Gouge, manager): Roland Reed in The Woman Hater and Humbug 7-8. Mr. Reed was himself, and is surrounded by a good co. Abundant amusement to fair-sized audiences. Frank I. Frayne drew top heavy houses 11-12. Mrs. Tom Thumb 17 19.

Redmond's Grand (C. H. Garwood, manager): A Wife's Honor 7-9 did but fair business. Co. not deserving of anything more. Leonzo Brothers filled out the week, and with the aid of their dogs managed to interest the gallery occupants. Keep it Dark 14-19.

Mention: Smith's has done a rousing business the past week.—Manager Gouge will soon begin a series of Sunday night concerts at Power's.—General Fred. Berger was home last week on a flying visit. He reports Russell's season as successful and also some very fine, bookings for Powers—among others the National Opera co.

OWOSSO.

Salisbury's Opera House (F. Ed Kohler, manager). Leech-Stevens co. in Ten Nights in a Barroom 8; fair business. Play well received. Baby de Castro (Little Mary) is a very clever little actress.

JACKSON.

Hibbard Opera House (Z. W. Waldron, manager). Edith Sinclair Comedy co. to light houses, 9-10.

Assembly Opera House (N. G. Davis, manager): Mrs. General Tom Thumb and co. attracted large crowds 8.

ANN ARBOR.

Opera House (A. J. Sawyer, manager): Frank Frayne appeared to top-heavy house 10. La Mondue and Oura's Jap troupe gave a superb performance to a miserable house 11. Leech and Stevens co. in Ten Nights in a Barroom disgusted a small audience.

EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley, managers): Kellar, the wonderful, opened a season of three nights 5. Fair business. His presentation of the marvellous and seemingly impossible surprised and astounded all who saw and listened. Mr. Blamphim, the celebrated English harpist, executed one or two solos during intermission in a very fine manner. Mrs. Kellar, the newly-made bride, although not on the programme, rendered a solo on the cornet in a very artistic style. The Bostonians, comprising original members of the famous Boston Ideal Opera co., opened a season of two nights 10. Crowded houses. No co. ever appearing here was more enthusiastically received or gave more delight. Fatinitza and Fachonette were the operas, and each was put on in a superb manner. Marie Stone, Agnes Huntington, Tom Karl, McDonald and Ricci acquitted themselves admirably. Costumes elegant. Scenery magnificent. Frank Frayne 21, My Geraldine 22 23, Gorman's Minstrels 24.

FLINT.

Music Hall (H. E. Thayer, manager): Frank I. Frayne, with an excellent co., presented Mardo to a large house 9. The Midgets, Count and Countess Magri 12, afternoon and evening to good business. Cheap prices.

BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager): Mrs Gen. Tom Thumb co. 9 pleased a fair audience of children.

LANSING.

Opera House (M. J. Buck, manager): Frank Frayne presented Mardo the Hunter to a fair-sized house 10. Fair performance. The scenic presentations were very fine.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Scott and Mills in Chip o' the Old Block, gave a pleasing entertainment to a good house 8. Finely supported by Marguerite Fish. Roland Reed in Humbug 10; full house and gave an excellent performance. Lilian Olcott in Theodora 17-18.

BAY CITY.

Grand Opera (Clay, Buckley House and Power, manager): Ten Nights in a Barroom 5; top-heavy house. Bostonians 9. Afternoon Bohemian Girl; evening, The Poachers. Delighted audiences. Kellar, the Wizard, made his first appearance 10 to fair house. He is so slick in everything he attempts that some of the far-sighted spiritualists who acted as detectives on the stage claim that it was the work of spirits.

PORT HURON.

City Opera House (L. A. Sherman, manager): Baird's Dramatic co. week of 7 to good houses. Mr. Baird says he has permission from Denman Thompson to present Uncle Josh, and is not pirating that play. He also advertises to play Sam'l of Posen, The Octoroon and Danites.

Princess's Theatre (T. W. Spencer, manager): Union Square Theatre co. week of 7 to light houses in Lady Audley's Secret. Blow for Blow, Ticket-of-Leave Man and Uncle Tom's Cabin. Mr. Spencer has full management of this theatre, Mr. Bowman having retired.

COLDWATER.

Tibbit's Opera House (George Klock, manager): Keep It Dark 9: large and well-pleased audience.

IONIA.

Opera House (K. R. Smith, manager): Chip o' the Old Block 11; fine business.

MINNESOTA.

MINNEAPOLIS.

Hennepin Avenue Theatre (E. F. Richards, manager): The Minnie Maddern co. week of 7 in Caprice and In Spite of All. Miss Maddern is thoroughly captivating and shows herself to great advantage in these plays. Her acting, though not great, is finished and this can be said of Arthur Forrest, leading man. Large and well-pleased audiences.

Grand Opera House (J. F. Conklin, manager): Emma Abbott Opera co. week of 7 drew large houses partly through its music, which, as a whole, is above the average, and partly because this city is Miss Abbott's adopted home (?). Broderick, baritone, deserves especial mention for his fine execution.

Pence Opera House: Mysteries of Paris drew fair houses and was well produced. In this cast J. Callahan proved himself a strong actor.

Item: F. P. Weadon, formerly manager of the Hennepin Avenue Theatre, has accepted the position of press agent at the Grand Opera House.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): W. J. Scanlan week of 7, in Shane-na-Lawn, and The Irish Minstrel, drawing good and fair houses throughout the week. Mr. Scanlan is a very pleasing and entertaining Irish comedian. His singing is very taking. Kate Blanche and Kittie O'Shea, are bright and clever, playing their roles well. Millie Sackett, Laura Wilson, C. H. Thompson, Chas Dade, Sidney R. Ellis and George W. Barnum, deserve mention.

Oylmpic Theatre: Attraction week of 7 Snow Queens in the Bashful Blonde. Good performance, drawing fine business.

MISSOURI.

SPRINGFIELD.

Mansfield Opera House (Charles W. Dubbs, manager): Jennie Yeamans in Our Jennie drew a large and well-pleased audience 7. During the performance of second act Miss Yeamans was presented with an immense floral ship, with the name (made with flowers) "Our Jennie," fluttering from the masthead. Michael Strogoff to banner business of the season 8. Receipts $600.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): Joseph R. Grismer and Miss Davis 4, in Called Back, and 5 in Wages of Sin. Fair business. Most favorable impression.

MACON.

Opera House (P. M. Wright, manager): A nes Herndon in Commercial Tourist's Bride 5. Splendid house. Haywood's Minstrels and Uncle Tom's Cabin co. 9; fair business.

JOPLIN.

Haven Opera House (H. H. Haven, manager): The seating capacity was tested as it has not been this season 9, when the ever popular little actress, Kate Putnam, appeared in her new play, Erma the Elf, which is undoubtedly a success. Miss Putnam has good support. Her comedian, Harry Warren, deserves special mention. He made a decided hit in his topical song, "Never More."

KANSAS CITY.

Coates: It is seldom so interesting and pleasing a play is presented to the amusement world as that which was presented on Monday evening under the title Held by the Enemy. Every member of the cast is an artist. Sheridan S. Block was an effective Colonel Prescott. He was ably supported by Mary Mills, whose Rachel was excellently portrayed. The Susan of Minnie Dupree proved quite a hit. J. J. Farrel, as Bean, the Special Correspondent, was excellent. The engagement lasted three nights and a matinee, good houses being the rule.

Joseph Grismer and Phoebe Davies played a three nights' engagement at this house, opening on Thursday evening in Called Back. The play is in capable hands. The Gilbert Vaughn of Mr. Grismer was admirably portrayde. In Miss Davies he has excellent support as Pauline March. The support is good in every particular. Good houses.

Warder Grand: Jennie Yeamans opened 7 for a week's engagement and drew very good houses. Miss Yeamans is handicapped with a very badly constructed play—Our Jennie. The play is more of a melodrama than a spirited three-act comedy. Notwithstanding these drawbacks, her songs and dances fairly enthused the audiences. Modjeska this week.

Gillis: The Hanlons have been drawing good houses all the week, opening Monday evening in a revival of Le Voyage en Suisse. The mechanical effects were unique and startling. Chief interest centred in Ed. Hanlon and Ed. Edwards as the two mischievous servants. Charles F. Wilson, the tallest man on the American stage as the "professor." Emily Kean was a pretty Juliette, and has a sweet voice. The same can be said of Emily Bancker, who created quite a good impression.

Ninth Street Theatre: Shamus O'Brien opened for a week's engagement and drew big houses. Charles Erin Verner made a capital Irish hero. The co. has been considerably strengthened since its last appearance here. A Great Wrong this week.

Gossip: Charles Powers, in advance of Modjeska, was in the city Monday.—The bloodhounds and Little Eva have been drawing big houses at the Museum.—Jennie Yeamans' mother, who is with Edward Harrigan, will be in the Our Jennie cast next year.

MISSISSIPPI.

NATCHEZ.

Opera House (F. M. Swan, lessee): Jennie Holman closed a very successful engagement of one week 5. Crowded houses every night. Not one-half the high-priced troupes come up to the Holman standard.

JACKSON.

Robinson Opera House (Dreyfus and Evans, managers): Ezra F. Kendall presented A Pair of Kids to a well-filled house 8. J. F. Warde 17; Ideal Opera co. 24-5.

VICKSBURG.

Opera House (Piazza and Botto, proprietors): The Devil's Auction 4; large audience. Ezra Kendall in Pair of Kids 7; disappointed a good-sized house. Around the World in Eighty Days 10; largest house of the season. The piece is beautifully mounted. Everybody delighted.

NEBRASKA.

NEBRASKA CITY.

Opera House (W. B. Sloan, manager): Little Nugget co. gave a fine performance to a large and well-pleased audience 3. We, Us & Co. 4; fair house. Audience not overly pleased.

Item: A new opera house is a future possibility.—There is talk of opening the Standard under new management.

LINCOLN.

Opera House (Fred Funke, manager): Little Nugget co. drew fairly well 4-5. James Wainwright co. in Virginius and Hamlet 7-8. Very poor success financially. Deserved much better. Minnie Maddern 17-18. Gilmore's Band 19.

People's Theatre: The omnipresent Uncle Tom, by Abbey's co., 5. Professor Hart, magician, 8-10, doing a good business at cheap prices.

OMAHA.

Opera House (Thomas F. Boyd, manager): Political excitement interfered somewhat with attendance last week. Wilson and Rankin's Minstrels had good business 4 5. Good co. We, Us & Co. 7; fair houses. Poor play; indifferent co. Michael Strogoff 8 9; large business. Louis James and Marie Wainwright opened a half-week's engagement 10 to large and intelligent audience, presenting Virginius. The stars received several recalls. Tin Soldier 17-19; Abbott Opera co., 21-6.

Mention: Katie Pearson is having a successful week at the People's.—The Olympic is also doing well.—The Grand made a great mistake by showing Ida Siddons' co. last week. The engagement was successful, but [illegible] hurt the reputation of the house.

NEW HAMPSHIRE.

DOVER.

City Opera House (George H. Demeritt, manager): Mora, the charming and clever little soubrette, who made her first appearance here last season, played an engagement under the local management of Otis, [illegible] and McDonald, week of 7. Business good.

Item: Fred Williams, the manager of Mora, is a hard worker and deserves credit for his indefatigable efforts to make his co. and business a success.

NASHUA.

Theatre (A. H. Davis, manager): Helene Adele presenting A Night in Rome, Moths and Unknown Martyrs, the latter piece by Leon Mead, son-in-law of Colonel F. G Noyes, of this city. Poor business; deserved better. Stanly Macy of Kindergarden fame, gave us C. O. D. 10; fair house notwithstanding driving rainstorm. Singing and general efforts of the co. good, and the piece pleased the immensely. The advent of T. P. and W.'s Minstrels is always hailed with delight by our best people, and a large house greeted them 11.

NEW JERSEY.

TRENTON.

Opera House (John Taylor, manager): The Daly's packed the house 8 the attraction being Upside Down. The Martyr was presented 10 12 to fair business; the play is deeply emotional possesses strong dramatic situations, and grows in interest as the acts proceed. A good co. presented the melodrama at low prices. Fantasma 18-19; Hoodman Blind 21-22; Prof. Hermann 24; Human Nature 26; Henry Chanfrau 28 29.

Masonic Temple Theatre (A. Philion, manager): The Galley Slave. This standard attraction has given pleasure to large numbers during the week; the company disbanded here owing to financial difficulty. Ethel Tuckee the week 21; Amy Hurst in Bertha the Sewing Machine Girl 28 benefit of K. of Labor.

SOMERVILLE.

Mirror Hall (William M. Alberti, proprietor): Bartram and Burbidge's Night Off co was greeted by a smaller house than deserved 12. The co. is excellent, and such exponents of the profession deserve high praise and substantial encouragement from managers, public and press. Professor Reynolds 17-19.

NEWARK.

Miner's Newark Theatre: Harbor Lights scored a decided success 14. The co. is very strong. Arabian Nights 21-6.

Jacob's Grand Opera House: A Night Off this week. Next week, Herne's Hearts of Oak.

Waldman's Opera House: The Silbons' co. opened for a week 14. Excellent programme. Davene Allied Attractions 21.

ORANGE.

Music Hall (G. P. Kingsley, manager): Robert Mantell in Monbars 8; good house; deserved better. Clara Morris in Rene 12; fair audience.

PATERSON.

Jacobs' Opera House: Pete Baker in Chris and Lena 7-11; fair business. Tuesday (Election Day) S. R. O. was the cry in the early part of the evening. Ada Gray 17-19; Thanksgiving week, Austin's Australian Novelty co.

People's Theatre (A. Philion, manager): Only fair audiences to see Weston Brothers in The Way of the World. This week Sid France; next, Dan A. Kelly.

Item: Thomas R. Perry, business manager for Pete Baker, informs me that the co. will soon put in rehearsal a new play for next season, entitled The Emigrants. I wish to thank him for courtesies.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): Last weeks of Henry E. Dixey in Adonis crowded the house every night. Arthur Rehan's co. this week.

Court Street Theatre (H. R. Jacobs, manager): Week of 7, Hallen and Hart's Ideals drew large audiences. Excellent variety programme. Corinne is paying her annual visit this week.

Grand Opera House (T. E. Snelbaker, manager): Dan'l Boone was last week's attraction. Captain Jack Crawford, his horses, etc., were the heads of the piece. Aladdin is to be given in gorgeous style this week.

Mention: At the Grand Central Lottie Church in Pa-pe-to and Unknown drew good-sized audiences last week. Misco in Magic Talisman follows.—Business continues good at the Adelphi, where the Mary Ann [illegible]ehoe co. were seen last week. The Rentz-Santley co. opened 14.—The Dixey co. left the city an hour after the performance closed Saturday night, to make a phenomenal run and open in Omaha 14.

TROY.

Rand's Opera House (K. Smith Strait, manager): The Lost in New York co. were more than unfortunate last week, Election week being always dull for theatricals here. Adding the sudden death of Mr. Martin, a principal actor—which occurred on Tuesday last—and their inability to present the main features of the drama, being prevented by the owners of A Dark Secret, who claim a patent on the tank—water scene, Mr. Rand having been notified that it was an infringement—altogether the co.'s week at Troy was a very poor one. McN., J. and S. Minstrels 19; My Partner 21-3.

Griswold Opera House (Jacobs and Proctor, managers): A Checkered Life received a check by Election excitement, as smaller attendance was noticeable past week. Inshavogue and May Blossom, with Benj. Maginley as the star, 14-19. Wilbur Opera co. 21-6.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): Love in Harness and Nancy and Co were presented three nights each last week by Arthur Rehan's excellent co. Fine audiences. This week Captain Jack Crawford appears in a tale of the border entitled On the Trail.

Academy of Music (Jacobs and Proctor, managers): Ben Maginley appeared in Inshavogue four nights and in May Blossom two nights last week. Large houses. As Deacon Bartlett in the latter play Mr. Maginley is at his best, and he was deservedly applauded. This week Wilbur Opera co; next, Mam'zelle.

Casino: Lang's Comiques did a fairly good business last week.

New Opera House: The Montague-Turner English Opera co. pleased fine audiences 10-13. The engagement was a success both artistically and financially.

Item: E. S. Ray, treasurer at the Grand, has resigned, and M A. Yack, chief usher of the house, has been tendered the position. Manager Pierce displays good judgment in his selection, as Mr. Yack is very popular among our amusement-goers.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Lotta's past reputation drew her two good houses 8-9. Ellsler's Aladdin was well attended 10-12 and mat. The piece was staged magnificently, and the costumes were all that could be desired. Miss Loduski Young made a pleasing Aladdin. Charles Constantine, as the dumb slave, Kazrac, proved himself a pantomime artist of no mean ability. The ballet dancing of Mlle. Sylvia was very fine. Week of 14 Leonard Grover's Lost in New York, with a river of real water seventy-five feet long thirty feet wide and four feet deep, containing 60 000 gallons, or seventy tons, on which a real steamboat will be displayed.

Grand Opera House (Jacobs and Proctor, managers): Wilbur Opera co. had a big week ending 12. This week the Kimball Comedy co. in Mam'zelle. Next, John and Harry Kernell's co.

Advance "Sails:" Resident Manager Joseph Chenet, of the Grand, goes to Utica Dec 1 to manage J. and P.'s new house there. It is with much regret that we write this intelligence, as more courteousness, accommodation and good nature, together with strict business integrity, are seldom embodied in one person than is concentrated in Joe Chenet. The popularity of J. and P.'s house here is due in a great measure to him, and we doubt very much if his associations in the "pent up" city will be as pleasant as they have been in this salt-burg, although he benefits pecuniarily.—There are whisperings to the effect that Cal. Wagner will start a variety theatre here if a suitable location can be obtained. Many sterling attractions are promised in the near future at the Wieting.

AMSTERDAM.

Opera House (A. Y. Neff, manager): Lilian Olcott in Theodora 8-9; fair business. The play is a strong one and in the title role calls for an actress of rare attainments. Miss Olcott rose equal to every occasion, giving her auditors an exhibition of dramatic talent never excelled and but rarely equalled here. Mr Colville in the character of Andreas made a favorable impression. The co. are all good and acquitted themselves creditably. The scenery was fine. Arizona Joe with an excellent co. 10; small audience. Capital entertainment. Superior to any of its kind that has appeared here. Davis-Greenwood Opera co. 12; large and select audience. Bohemian Girl won all hearts. McNish, Johnson and Slavin 18.

Potter Opera House (N. S. Potter, manager): Professor King, the Parisian necromancer, week of 7. Fair business. His entertainment is very interesting and some of his tricks are truly marvellous. He is ably assisted by his wife Mrs Annie King.

Obituary: James Fox, the well-known and popular comedian, died in this city 12 aged thirty-four years. Mr. Fox had been a great sufferer from pulmonary disease for the last few months. All that willing hands could do was done to save his life. Mr. Fox was a native of Little Falls, N Y. Early in life he displayed talent as a comedian and finally adopted the stage. For eight years he was a member of Harrigan and Hart's famous co. in New York, and later with Ed. Harrigan (whom he had hoped soon to rejoin). His partner, Ed. Goss died in New York several years ago. Mr. Fox is survived by a wife (nee Miss Ursula Van D[illegible] of Cincinnati), two brothers and three sisters. The sisters reside here. The funeral took place Tuesday.

[CONTINUED ON EIGHTH PAGE.]

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HARRISON GREY FISKE, . . EDITOR

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**** The New York Mirror has the Largest Dramatic Circulation in America.*

Filthy Dressing-Rooms.

We take satisfaction in presenting the following letter, which has been sent to us for publication by the members of the Alone in London company:

DUBUQUE, Ia., Nov. 6, 1887.

Editor New York Mirror:

DEAR SIR:—You have accomplished a great deal of good in your warfare against the play-pirates, and other abuses in the profession. Will you now take up the cudgel in behalf of the actor in the matter of the dirty and uncomfortable dressing-rooms with which we are afflicted in many of the provincial theatres? While every attention is paid to the comfort, and even luxury, of the auditor, the actors and actresses are compelled to do their dressing in the cellars and holes behind the curtain.

To be sure there are many theatres where no complaint can be lodged on this score, while the dressing-rooms of others are little better than rat pits. Of the latter are the dressing-rooms of the Peoria (Ill.) Opera House. The rooms under the stage of that house, where the gentlemen are compelled to dress, are the filthiest and most uncomfortable of any we have used this season. Imagine a cellar with earthen floor, damp, unwhitewashed walls of brick; laden with the accumulated dust of several years. In one room two barrels, half filled with foul-smelling garbage, support a rough plank that does duty as a dressing-shelf; each corner a convenient place for heaps of rubbish which have lain there since the house was built, and other nuisances to which we would respectfully call the attention of the local Board of Health.

We do not think that we are unreasonable when all we ask is clean rooms and proper facilities for dressing. Many ladies in the profession who have to wear elegant dresses on the stage, are compelled to carry two sets, one for the dirty theatres and one for the clean. The cause of innumerable deaths in our profession may be traced to damp and malarious dressing-rooms.

We cannot reform these abuses by our individual efforts, but if you will aid us in the publication, we, as a company, will contribute the location and names of the theatres and managers who insult the ladies and gentlemen of our profession by compelling them to dress in such pens, and our signatures will vouch for the truth of our complaints.

(Signed) Ada Dwyer, Maggie Holloway, Mrs. J. P. Sutton, Laura Le Claire, William T. Grover, stage manager; Alf Fisher, Leonard Grover, Jr., H. R Davies, Oliver Paul, C. G. Craig, W. A. Sands and G. Harold Cohill, members of the Alone in London company.

Although THE MIRROR has at frequent intervals during the past few years called attention to the disgraceful condition of the dressing-rooms provided in various theatres throughout the country, the foregoing letter of complaint is the first real token we have had of a desire on the part of the members of the profession for a reform in this direction. The statement of of the Alone in London company is straightforward and to the point. If the management of the theatre in Peoria has any self-respect or any regard for the health and comfort of visiting professionals, the dressing-rooms will be promptly put into decent and habitable condition.

There is always money and to spare for beautifying an auditorium and equipping it luxuriously; surely a little may be spent on the players' accommodations. Their surroundings should be in keeping with the dignity and character of their vocation. Unfortunately an opposite view typifies the reversion prevailing in certain managerial quarters of the relations of the actor to the theatre.

The speediest, if not the only way of remedying this crass indifference, is that pointed out in the concluding paragraph of the Alone in London company's communication. We will gladly open our columns to all well-founded and signed complaints, and we hope that this offer and the good example set by the organization in question will induce others to aid us in securing better dressing-rooms for the profession wherever they are needed.

Special Notice.

THE MIRROR will be published next week on Wednesday morning, as Thursday is a legal holiday. Correspondents are requested to mail their letters to reach us not later than Monday morning.

It Stands Pre-eminent.

The Atlanta *Constitution*, the leading newspaper of the South, has this to say of THE MIRROR in a recent number:

The New York dramatic papers are continually at war with one another. All seem to be jealous of THE MIRROR. THE MIRROR, under the able editorship of Harrison Grey Fiske, stands pre-eminent as the one really good dramatic paper of the country. With "Nym Crinkle," the "Giddy Gusher" and other prominent contributors, it attains an excellence not equalled.

THE MIRROR presents its compliments to the *Constitution* and is duly appreciative of that admirable journal's good opinion. The jealousy to which our contemporary refers is natural enough, and we do not object to it in the least. Success is always apt to excite envy among the unsuccessful, and the fact that THE MIRROR is, as the *Constitution* expresses it, the one really good dramatic paper of the country, whose many features give it an excellence unequalled, is the perfectly palpable cause of the jealousy aforesaid.

We are proud of our record and of our prosperity. We have done the profession some service and acquired a claim to its respect and support on broader grounds than simply those of publishing the brightest, fairest, cleanest, most accurate and thorough newspaper devoted to the interests of the American stage. THE MIRROR long ago superseded all other journals in the patronage, as in the esteem, of professionals, But its influence is also rapidly reaching far out in other directions. It is regularly read by thousands of playgoers all over the land, who find in its pages the ablest criticism and comment, the latest news and gossip. Frank and fearless, unprejudiced and just, wholesome and incorruptible, THE MIRROR worthily represents the growing interest of the drama and its exponents.

Has It Come to This?

It has been the frequent complaint of Americanism that the United States is kept, under one device and another, in a colonial condition toward a foreign authority. While we accept cheerfully all that is good and desirable from other people which we can assimilate to our tastes and institutions, there is a line not to be crossed. When silent domination becomes open dictation the time seems to have arrived when a modest protest is in order.

Such appears to be the epoch we are upon by a receipt with which we are confronted from London. It is invited by the sinister reception of a recent British drama, in which the arraignment is thus made: "The failure of the play was owing to the evident animus of the press, and that the fact that the audience did not correct the misapprehensions of the critics was due to its stupidity and want of understanding." From this we may conclude that the Lord Chamberlain has moved his office from Guild Hall, or thereabouts, to Union Square and its vicinage, and that the censorship of our plays and press is taken out of our hands and relegated to a foreign tribunal.

Our foreign dramaturgists are not only ready to furnish us with plays *ad libitum*, and at telling prices, cut and dried and personally rehearsed by them on American boards, but to extend their surveillance and sovrainty to the designation of the sort of attention and criticism with which they shall be received. To permit this to be done in our very teeth, is it courtesy or cowardice? Do we quietly submit to have our independence of judgment taken from us and to hand over to the alien jobber in plays the right to ply his lash upon the back of our home critics?

What is the real secret of the distracted condition of the American stage? Plainly that it is not governed by home authorities, but is placed under the control and government of pro-consuls who have no sympathy with our domestic interests or natural feelings. Hence we have forced upon us dramas with subjects not adjusted to our better and purer tastes, but to the scrupulous swallow of old and corrupt communities. For this transatlantic rubbish frantic rushes are made and extravagant premiums are awarded to secure a prize which is constantly proving a blank, and causing scuffles in our theatres and courts for the use of it. And now comes the master with his knout and commands us to keep our mouths shut and to observe the deference and subserviency due to a superior.

Personal.

ROBE.—Annie Robe will retire from the Deacon Brodie company on Nov. 26.

ALLEN.—W. L. Allen, manager of the Main Line, is at the Westminster.

KIDDER.—Edward E. Kidder terminates his engagement as acting manager of Dockstader's on Wednesday next.

FORSYTH.—Kate Forsyth is on her way from San Francisco to Europe directly, called thither on private business.

GRUBB.—Lillian Grubb was recently presented by her Baltimore school-girl friends with a solid silver service of thirty-six pieces.

ARTHUR.—Joseph Arthur sailed for Europe on Saturday last for the purpose of arranging for the production of The Still Alarm in England.

BRISCOE.—Ray Briscoe is meeting with success in the role of the Princess in John A. Ellsler's production of Aladdin; or, the Wonderful Lamp.

YEAMANS.—Jennie Yeamans has secured the week of Dec. 26 at the People's Theatre, where she will give Our Jennie its first metropolitan production.

CAZAURAN.—A. R. Cazauran is busy on a dramatization of the Abbe Constantin, commenced by him some four years ago for the Union Square Theatre.

LOTTA.—Mrs. Crabtree is credited with the announcement that her daughter Charlotte (Lotta) has concluded to bid farewell to the stage at the close of next season.

WILEY.—Dora Wiley (Mrs. Richard Golden) leaves for England in May next, under engagement to an English manager to sing in grand opera, concert and oratorio.

VANDERFELT.—On our first page we present a portrait of that talented young actor, E. H. Vanderfelt, who is meeting with great success this season in the leading part of Harbor Lights.

ANDERSON.—Serious illness has compelled Julia Anderson to temporarily discontinue her tour in Inez; or, A Wife's Secret. Her physicians have advised a month's rest. Miss Anderson will start out with the same company as soon as she is sufficiently recovered.

ALLEN.—Viola Allen's acting as Nance and Jess in Hoodman Blind was warmly commended by the Baltimore press last week. The *American* spoke of her as possessing "a handsome, expressive face; a musical, well modulated voice, added to unusual emotional power."

MITCHELL.—Julian Mitchell, of the Tin Soldier company, had a birthday on Nov. 8 Members of the company went to Mr. Hoyt for suggestions regarding a suitable present for the young comedian. The result of the visit was that Mr. Mitchell is now the owner of seventeen neckties of seventeen different colors and designs.

WILLETT.—Miss Mittens Willett left Mrs. Bowers' company on Monday night. She decided upon this step for purely professional reasons, based on a desire to secure advancement more rapid than possible in support of a female star. For her Olga in The Czarina and Queen Elizabeth in Mary Stuart, Miss Willett has received glowing criticisms.

A "Shady" Concern.

For a number of weeks past an advertisement calling for correspondents for a theatrical paper in every city of the Union has appeared with regularity in the Sunday newspapers. That the bait for gullible young men has been swallowed with avidity the following as a sample of the several complaints received at this office will show.

NEW ORLEANS, Oct. 25, 1887.

Editor New York Mirror:

DEAR SIR:—Will you kindly furnish me with any information you may possess concerning a Mr. R. H. Veritzan, editor *N. Y. Amusement Record*. Is this paper now in existence? I subscribed to it some six weeks ago and received two papers (the paper is published weekly), and have written Mr. Veritzan more than once, and have neither received an answer nor paper. More than this, I was appointed correspondent here, and have never heard from him since I paid my subscription, which he wrote me would have to be paid before he gave me my credentials. Any information you may give me will be treated as strictly confidential and thankfully received. Trusting you will favor me with an early reply, and thanking you in advance, I remain, yours respectfully, L. H. GAINES.

P. S.—Mr. Veritzan's place of business is No. 6 Clinton place.

The writer of the above is not the only person who has failed to receive a response to letters written to the editor of the "theatrical" paper. A member of the staff of this journal not long ago wrote to the address given for the purpose of learning something regarding the publication, but received no reply.

Last week it was determined that another effort would be made to learn what special field the *New York Amusement Record* was filling, as well as its *modus operandi* for gathering in the shekels of out-of town fledglings, and to that end a representative of THE MIRROR made his way, a little after dark, to No 6 Clinton Place, which proved to be a two-story building not far from Broadway. No sign or indication was there of any such publication being issued from the edifice and the reporter stumbled up the dark stairs and, more by accident than design, knocked against what proved to be the right door.

"Come in," said a sharp voice. The reporter opened the door. Near it was a desk, over which, in drunken slumber, lay the form of a heavily-built non-prohibitionist, while a younger person, who had evidently just been awakened, got up, rubbed his eyes, stared curiously about, and asked the visitor what he wished.

"Is Mr. Veritzan in?" queried the scribe as he took in at a glance the details of the room, which was a printer's office as dirty and as illlooking as any he had ever seen.

"No, sir, but I represent him," said the young man.

In a few words THE MIRROR man explained that he had come in relation to business connected with the *Record*. He had a friend in Dayton, Ohio, who wished to become a correspondent, and he had promised to call and find out what was necessary in order to hold such an exalted position. "Your paper is being published yet, is it not?" asked the scribe.

"Oh, yes, going right along," was the response. "Now, as far as I can understand," he continued, speaking with a slight accent, which it was hard to distinguish as either Hibernian or Teutonic, "what your friend must do is this: He must send us on his photograph—just a head will do—and we paste it on the credentials. I don't know whether we have a correspondent in Dayton now or not. It's a little town, isn't it? Well, that doesn't matter. So you send your photograph and then we send on the credentials, which, of course, entitles you to go into any place of amusement. There's another thing, and that is, you must become a subscriber at $2 50 a year. But after awhile that comes back to you, for we begin to pay for your reports at the rate of $2 a column. Of course that's not much, but it's a very short column. The paper's been running now for seven months, and is getting along pretty well. I've just come in as partner. We're going to have it out on the stands soon."

After this delightful outburst of confidence the young man proceeded to teach the reporter how to send in his reports, and dwelt for quite a while on the necessity of brevity, which he held to be quite imperative.

In order to ingratiate himself further into the young man's esteem, the reporter bought the latest copy of the *Record*, dated Saturday, Nov. 5, for the sum of five cents.

"Now, on the dead quiet," continued the young man, "there's a very good way in which the correspondent can make money. It isn't out of the professionals. They have their own papers, and they don't care a snap what anyone says about them, anyhow. They're like myself, for instance. Now, I'm a printer, and people know the work I can do. No matter how much you may puff yourself up, the man that knows me is going to hire me, for he knows just what I am capable of. It's the same way with the professional. He can always get hired. But it's different with the amateurs and those young people that are trying to get on the stage. They're dead stuck on it, and all you have to do is to get them, in a little town like Dayton or some such place, to put their picture in the paper. You can send on a little wood cut, make some money on them out there, and then we come in through their buying a couple of hundred copies of the paper. So we both make money on it."

A careful survey of the *New York Amusement Record* shows that it is an eight-page paper about 12x16 inches in size. The current issue is marked Vol. I., No 26, and bears on its first page a picture of Prof J. King There is nothing in the paper to show who the Professor is. According to the editorial announcement, the journal is issued every Thursday morning, and is devoted to the interest of the stage, drama and society news. The remainder of the paper is taken up with professional cards and big flaring advertisements, which are evidently charged for at so much a foot.

A Chat with Harry Paulton.

A MIRROR representative interviewed this distinguished exponent of English comedy, the other day. Mr. Paulton's position in the theatrical world is in some respects unique, as running continuously in the paths of acting and of dramatic authorship. There are, of course, authors who act in their own plays and there are actors who have written dramas; but there are few who have devoted years of hard work upon both. Probably Mr. Paulton's success as a writer results from early hard work in the "mill." He entered upon stage life very young, and against the determined opposition of his father, who persisted that the stage was "foolery and waste of time, and his son's craving for it a craze." At the age of twenty-one he joined a stock company, and his "first offence" as a professional was amusing. He was cast for Bradshaw, in the farce of Grimshaw, Bagshaw and Bradshaw. The older members of the company plotted some sport at his expense. There was only one book, which was handed round and each actor copied his part. It was purposely delayed from Paulton till the last moment possible, He then sat down earnestly to write out his part, and waded all through the book to find it. The part has only one line, "I am Bradshaw," at the very end. However, the young actor determined to excel himself and speak out his line with great clearness. When the moment arrived the leading comedian cut him out by saying, "He is Bradshaw." So, on his first public appearance, he spoke "nothing, just nothing at all." Now let the author of Erminie speak for himself.

"I had a splendid reception on the first night of Dorothy, the audience appearing to treat me as an old friend. Mr. Irving, Miss Terry and a few others were there, but there could not have been many more who knew me, I had that satisfaction known only to actors and orators: I had the audience entirely with me. It has been so every night since. The press, too, have been kind in the extreme. Almost without exception, the notices have been favorable."

"Some of the papers seem to think you may suffer from not being up to the tricks of our native comedians?"

"It is possible I may be at a disadvantage, as the MIRROR says, from not being able to perform tricks with bottles. Nor am I trained to flip-flaps. I feel that the greatest compliment the press has paid me is the opinion that I am better qualified for comedy than for comic opera. I am entirely with them, and have always preferred comedy. I hope I may have the opportunity here of verifying their good opinion. I think my style is less local than that of most English comedians. There is one thing about Americans—if they are pleased with a thing, they are not afraid to say so."

"You must have been gratified, as an author, with your success in Erminie?"

"It very greatly exceeded my expectations. By the way, the American dramatists come over with successful plays, such as Held by the Enemy and Shadows of a Great City. Bronson Howard's plays are always assured successes. The stage is a free tilting ground on both sides the water. I wrote the whole of Erminie, both lyric and dialogue."

"It is said you have another opera in rehearsal at the Casino."

"That is not correct. I completed and sent out an opera to Mr. Aronson at the end of October; but it is not in rehearsal, and it is even doubtful if it will be put on at the Casino. I may not be able to wait my turn. The subject of the opera? Among several popular books I bought to read on my voyage over, I found a very delightful work called 'Mr. Barnes of New York.' It was upon exactly the same theme as my opera—the Corsican custom of the vendetta—and, stranger still, one of the principal characters of each work has the same name. I am inclined to think, from a comic point of view, that my new opera is the best thing I have ever done. Jakobowski, the composer of Erminie, has written the numbers, and I think has surpassed himself this time. The book is the joint work of myself and Mostyn Tedd."

"How long do you propose staying in America?"

"My engagement with Mr. Duff is for three months certain, so that I shall be here all Winter. Before I left England some arrangements were partly made that may compel my return in the Spring; but I do not care if they are never completed."

A Whole Farm on the Academy Stage.

"I have just completed arrangements with Messrs. Tompkins and Gilmore," said Denman Thompson to a MIRROR reporter yesterday, "for a grand production of the The Old Homestead at the Academy of Music, opening on Sept. 3, 1888, for an indefinite period. I was to have opened my next season at the Baldwin Theatre, San Francisco, on Sept. 17, but Al. Hayman was kind enough to change the time to four weeks, opening, June 11 next. I close the present season about July 21, and then go home for two or three weeks rest.

"It has always been a pet idea of mine to have a realistic panoramic scene of Joshua Whitcomb's farm, and it has never been done simply because I have never found any one who was willing to spend the money necessary to secure the services of a great artist at the same time that the opportunity presented itself. But I have been given *carte blanche* by Messrs. Gilmore and Tomkins to produce the play as I want it produced, and the matter of expense has not entered into the production at all. It is my belief that Phillipoteau, the painter of the great battle panoromas, has been secured for the work. He came to see the piece at Niblo's Garden, and had a conversation with Mr. Gilmore, the result of which was that the latter and Mr. Tompkins promised me that he should do it.

'Another pet idea of mine has been to have grooves taken away and houses and trees built on the stage, and lose themselves in the sky, instead of the old-fashioned foliage borders coming down from the sky to meet the trees. Mr. Phillipoteau will make Joshua's farm scene the same as his panoramas—to produce the same effects of distance and perspective. It will be a magnificent painting. Josh's house will be built so that you can walk all around it and into it instead of going into the wings. We shall take away the first fly-galleries on either side, which will throw the [illegible] borders way above the proscenium arch, so that [illegible] together the farm scene [illegible] be nothing but [illegible] and open country. As for other novel features to be introduced in the scene, I only want to say that I shall possibly introduce live chickens, ducks, geese, horses, etc. If it is practical to have me drive a yoke of oxen on the stage, drawing a load of hay, I shall do it, and I think the stage will admit of it. The stage properties, the country roads, the fields of waving grain, are all to be merged in the background, and it will be impossible from the front to tell where the work of the painter ceases and that of the property man begins.

"As for the other acts, they will be box scenes, the first not being moved during the entire engagement, all the others being set in front of it. The second act, representing the drawing-room scene, will be the reproduction of the interior of one of our millionaire's mansions—most possibly that of the late A. T. Stewart. The third act, that of Grace Church, will be set right across the stage, so that the sky will be seen in the distance instead of being on a drop back of the church. The fourth act—the old-fashioned kitchen—will be a box scene, as the others, and the open country in Winter will be seen through the windows, instead of one-half of the scene being interior and the other exterior. That was only an experiment, and I didn't like it much. It's a good deal like the circus of to-day, with two rings, which I don't think an improvement on the fashion of the old one-ring affair. Some people may like it, but I don't like to look two ways for Sunday."

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Overheard in the Editor's office:

Silas: May I suggest an assignment for Mr. Alfred Ayres?

Chief: What is it, my boy?"

Silas: There's a pantomime down at a theatre in the Bowery. The elocution of the harlequin is something frightful and the Pantaloon's vowel-sounds are all wrong.

* * *

"There is a very good imitation of Kyrle Bellew with the Booth-Barrett company this season," writes a Western correspondent, "and he creates as much attention on the streets as that well-known player. The name he goes by among the actors is 'His Poeticals.'"

* * *

Our Sage has returned from Europe with added dexterity in the juggling of words. Here are his latest achievements:

A scenic artist was discussing painting in distemper in the counting-room the other day. "What color is that, sir?" asked the office-boy, who has an inquiring mind. "Distemper, my son," smiled the Sage, loftily. "Why, *purp ill*, of course."

About matrimony Our Sage is a trifle skeptical. When he saw Siegfried in the opera, the other evening, rescue Brynhilde from her couch of flame, he shook his head sadly and remarked that "a lover who gets his bride off a gridiron must expect family broils."

* * *

I am informed that the dudes of the Metropolitan box circle, by-the-bye, are immensely impressed with Siegfried. When they wander into Dels. for supper after the opera, flushed with the fine enthusiasm of the aforesaid fire scene, they occasionally, in an absent-minded sort of way, order sweethearts on toast.

* * *

A coffee-tinted press agent requests me to reveal this dark secret: "The Colored Stars of America, a four-act historical tragedy, the work of an eminent author, will most probably be produced at a city theatre, within a few months. The cast will be made up of the principal colored actors now on the stage."

* * *

Delhauer's Puddle's Pond has been frozen up in Chicago. One of the unfortunates, James Fort, says he tried to run it on wind, as there wasn't a penny of backing. He hadn't seen his salary for six weeks.

* * *

The English are notoriously the most irrepressible speech makers and newspaper letter-writers in the world. The average Briton gets on his hind legs to make a few remarks on the slightest provocation, while his itch for writing ponderous communications to the press amounts to a national weakness. But the Britisher is jealous of having his own pet field intruded upon, and so, because Olive Logan stepped before the curtain and made a racy speech at the London Princess' recently, on the occasion of the presentation of her adaptation of Coppee's Le Passant, the journalists set up a unanimous howl of protest. Gallantry, if not hospitality, ought to have protected the American writer, even if the critics were jealous of her adoption of a specially insular custom.

* * *

Mrs. Potter's work on Monday night in that wretched twaddle, Loyal Love, showed her to possess a certain moderate aptitude for romantic roles and blank-verse declamation. It is a pity that she has not presented herself in The Lady of Lyons. True, she would have challenged comparison with actresses that are her superiors, but at best she would not have suffered from the depressing effects of an unacceptable play. If she applies herself studiously Mrs. Potter may some time become an artiste of moderate powers. She has not yet shown herself to possess either the gift of impersonation or the ability that stirs the heart of the spectator. In so far as a beautiful person and the charms of gentleness and refinement go she is equipped for the stage. But with such slender qualifications, unsupported for the present by technical skill, her career is likely to be uncertain. She has taken her stand as a beginner and a learner plump among those that are experienced and proficient—a hazardous and unwise essay at best.

* * *

Robert Hilliard received two weeks' notice from Mrs. Langtry on Tuesday night. Mr. Hilliard's position in the company has been uncomfortable for some weeks past. He attributes the cause of the star's displeasure to the fact that he was obliged to write a letter on the morning of that day to Mr. Fred. Gebhard demanding an explanation for sundry insults directed at Mrs. Hilliard and Mrs. Henry E. Dixey by Gebhard's friends in a box at the Harlem theatre on Monday evening. They ogled and annoyed these ladies throughout the evening, and Mr. Hilliard very properly requested an apology. This was not forthcoming, but the demand for his resignation by Mrs. Langtry was.

* * *

Mr. Hilliard says that he has put up with such uncalled-for remarks as these from Mrs. Langtry since the compony appeared in Toronto last week and Mr. H. sang a popular song in his dressing room:

"I am accustomed to having gentlemen support me, not rowdies. It might do if you were supporting a variety star. Remember, you're not with Maggie Mitchell, or a dried-up old woman like Modjeska."

"You tell me you can act. I never saw any evidence of it."

When Hilliard filled a wait by improvising a line, she coldly rebuked him. When he allowed a wait to pass without filling it in, she told him she expected him to improvise.

She also informed Mr. Hilliard and Mr. Barrymore that in England the actors were gentlemen.

Altogether, Mr. Hilliard is to be congratulated on the termination of the engagement.

Testimonial to J. Charles Davis.

A testimonial entertainment was recently tendered by members of the Ancient Arabic Order of Nobles of the Mystic Shrine to J. Charles Davis, the chief lieutenant of H. C. Miner at the People's Theatre and elsewhere. The letter in which he is asked to designate a time and place for this entertainment has the signatures of about fifty Nobles. In response, Mr. Davis says that he accepts the complimentary benefit with heartfelt appreciation, and suggests that it be given at the People's Theatre on Sunday evening, Nov. 20. The number of actors, singers and musicians who have volunteered their services would make up a professional directory. The Managerial Committee includes T. H. French, H. C. Miner, John Stetson, J. W. Rosenquest, F. W. Sanger, Rudolph Aronson, R. E. J. Miles, Tony Pastor, H. S. Sanderson, Charles Schroeder, E. E. Kidder, J. A. Bailey, James Barton Key, J. L Hutchinson, William Gillette, Albert Hayman and many others.

The popularity of Mr. Davis with the newspaper fraternity is evidenced by a document containing the signatures of about 150 journalists, tendering their good will and co-operation. He is also very popular with members of the theatrical profession, and there will probably be a rousing audience present next Sunday evening. It should not be forgotten that Mr. Davis has always been an active worker in benefits for the Actors' Fund, and well deserves this mark of appreciation.

Comedian Goodwin's Ambition.

"The statement that I intended devoting my time entirely to old comedies on account of the success which I have made as Golightly in Lend Me Five Shillings," said Nat Goodwin to the MIRROR reporter who met him as he passed through this city Monday on his way to Philadelphia, "is without the slightest foundation. I have done splendidly with Turned Up, and I don't see why I should discard such parts for others. Comments on my Golightly have been about equally divided—some praising it highly and some speaking rather harshly of it. I shall continue to play Golightly, however.

"Ever since I opened, ten weeks ago, I have had nothing to complain of as to business. It has been splendid right along. My biggest week was in St Louis, where I played to over $8,000, and the largest two weeks in Chicago, where I played to $15 000 I shall come to New York the week of Christmas, when I play at the Grand Opera House Although it is not true that I have given up paying royalties for modern comedies provided they are good, it is true that I intend after a couple of years more starring on the road, and after I have made enough money to allow me to do it, to locate right here in New York, as I'm tired of going about the country. No, I don't intend to build a theatre. I'll let others do that. But I do intend to stay here, either on a salary or interest, and star about ten weeks in the year."

Some Running Comment.

In a recent issue of THE MIRROR, in an interview with a reporter, Rudolph Aronson complained of the difficulty of keeping track of the opera companies that pirate Erminie under various titles. Mr. Aronson's words were: "They skip from town to town so rapidly that it is almost impossible to secure an injunction and serve the same." The Wilbur and Bennett-Moulton Opera companies certainly are not fly-by-night organizations. These companies play week stands almost exclusively, and their routes are rarely absent from THE MIRROR'S "Dates Ahead." John Templeton, who pirates the opera under the name of Herminie, is evidently playing a hop-skip and-jump route He can rarely be traced.

The management of the Bennett-Moulton Opera company deny that Manager Aronson obtained an injunction in Newark against the performance, by that organization, of Robert Macaire, on the ground of its being an infringement of Erminie. The management admits that Mr. Aronson made application to the Chancellor at Newark for an injunction; but it was made at two days' notice, and the defendants were not ready with an answer An adjournment was asked and obtained, and the defendents agreed not to give any further performances of the opera until the motion was heard and decided.

Many applications for dates have been received by the manager of the Lyons (N. Y.) Opera House from companies that might have been accommodated had not their names appeared in THE MIRROR list of pirates. The manager reads THE MIRROR, and consequently is posted. His one reply to such applications is "No pirates need apply." While in Medina, a few days ago, THE MIRROR'S Lyons correspondent had an opportunity to see a performance of The Private Secretary by a full-fledged pirate company—"Miss Marguerite St. John and her own English comedy company." Contrary to expectations, the manager honored THE MIRROR credentials, simply remarking, "THE MIRROR! That's the paper that scorches us so."

One W. F. Kempshall is at the head of the London Theatre company, travelling South. We are indebted to J. F. Brien, of the Helen Blythe company, for the repertoire of the London company. Of stolen plays it includes My Partner, Passion's Slave, Davy Crockett, Silver King and Fogg's Ferry.

Manager Louis Schaefer, of the Canton (O.) Opera House, now gives an occasional week to pirate companies. Manager Schaefer used to be a stern moralist in matters dramatic. During the week of Nov 7 he played the notorious Baldwin-Melville company in a repertoire that included Esmeralda and Hazel Kirke.

Of late nothing has been heard of the Armstrong Gobay-Hickey venture in pirate waters. Has it come to grief?

A few weeks ago W. A. Gregg, manager for Bella Moore, wrote THE MIRROR to say that he had rights from the author to present A Mountain Pink, and enclosing the latter's address with a request that we investigate. The author was at once written to, at Boston, but up to date he has not replied. The Bella Moore company recently appeared in a repertoire at Clarksville, Tenn. The only pirated play noted on programmes sent us was Joshua Whitcomb.

Hardy and Young claim to present Heege's, and not Peck's, Bad Boy. "We do not use the name 'Peck' in any way," they write. "Our comedy is a dramatization of Mark Twain's 'Tom Sawyer,' and is not an infringement upon Mr. Atkinson's version or Mr. Peck's writings. We make no attempt to mislead the public into believing it is Peck's Bad Boy. We would prefer the general public and the opera house managers to learn the difference between Peck's Bad Boy and The Bad Boy as presented by us. We are booked in some of the best theatres in this country, and with the same managers that have played Charles Atkinson's company, and who have seen both versions. If our version or mode of advertising were an infringement in any way upon Mr. Atkinson's rights, or if we advertised Peck's Bad Boy, the managers of first class theatres would surely not give us time. We do not blame Mr. Atkinson in protecting his rights, for we would do the same. We trust that Mr. Atkinson will see that we are straightforward in our intentions and actions as regards The Bad Boy. Still, after explaining matters to you, you telegraphed Alliance, as we understand, that we had no right to play the piece. The whole affair was settled in the courts at Louisville some three years ago, when it was decided, as recorded there now, that Mr. Heege could go ahead with his play, so long as the name 'Peck' was left off the title."

The Amateur Stage.

THE KEMBLE IN OURS.

The performance of Robertson's familiar comedy of Ours by the Kemble on Tuesday evening, Nov. 15, can hardly be classed as a failure, but it was certainly not very much of a success. It was simply commonplace. We are pleased to note that the editorial tone of of the society's programme is somewhat more modest than last season. Is there not a proverb concerning the impression that self-praise is anything but savory? When the Kemble really does take the lead among Brooklyn's dramatic organizations, THE MIRROR will not fail to give the society its due. It is hazardous for amateurs to undertake a piece like Ours, the successful representation of which depends less on action and effective situations than on conversational cleverness and histrionic magnetism. Douglas Montgomery has always affected certain mannerisms ascribed to Lester Wallack. As Hugh Chalcot he revelled in his opportunity to act in a real Wallackian creation. Much of his comedy work was very good, but alas! the conversational light and shade, the airy humor, the good-natured cynicism and characteristic nonchalance of his distinguished model were but faintly suggested. Ella Georgen was quite pleasing as Mary Netley, and scored many of her points in a telling manner. The Blanche Have of Annie Phelps was also a commendable personation. Eleanor Lyman was less successful as Lady Shendryn, but the mediocrity of her performance had plenty of company, for Thomas Platt as Prince Petrovsky, Ernest Jacobsen as Sir Alexander Shendryn, and Jose E. Pidgeon as Captain Samprey, were all more or less commonplace. Nor did such excellent amateurs as H. H. Gardner and Thomas C. Bell cover themselves with glory in their respective roles of Angus McAllister and Sergeant Jones. The next performance of the Kemble will take place on Tuesday evening, Dec. 13, when The Shaughraun will be presented with Dean Pratt as Conn and Elita Otis as Claire Ffolliott

THE BROOKLYN IN DAVID GARRICK.

The Brooklyn opened their sixth season on Wednesday evening, Nov. 9, at the Athenæum, with the presentation of David Garrick. The performance was for the benefit of the Church of the Sacred Heart. The first part of the programme consisted of an olio comprising a tenor solo by J. T. O'Neill, recitations by Miss Blanche Delavante, soprano solo by Miss Mary O'Neill, violin solo by James F. McCudden, and a baritone solo by Joseph Kilduff. The drama was well presented, the stage settings being especially good. John F. Dyer made an acceptable Garrick, and though he was lacking in physical requirements his portrayal was otherwise artistic. J. J. Byrne as Simon Ingot acquitted himself creditably, and the Mr. Jones of M. H. Lindeman was an amusing personation. L. J. Mannion as Mr. Smith and J. J. Breen as Mr. Brown also did good work, while Lizzie Wallace carried off the honors as Ada Ingot. The Mrs. Smith of Annie Smith was decidedly funny, and Maggie Caldwell made an agreeable Araminta Brown. From the rising of the curtain on the first part and during a pretty olio performance there was considerable hissing, owing to the fact that a number of ill-mannered loafers and unruly tongues gained admittance to the gallery. Why they were not ejected is more than can be explained, and as it is not the first occurrence of the kind, it reflects more than censure upon the police who are supposed to be in the building for the purpose of quelling disturbance.

THE AMARANTH IN EVERYBODY'S FRIEND.

Score one for the Amaranth. The opening performance of the season on Wednesday evening, Nov. 9, at the Brooklyn Academy, was in every sense a success. The audience represented, in a striking degree, the wealth, fashion, beauty and brains of the City of Churches. The principal performers of Everybody's Friend were experienced amateurs, several of whom enacted their parts with professional ease. Moreover, the ensemble was almost as good as the Confusion performance last year. Alfred Young, as we have said before, is not a comedian in temperament. He rather leans toward effects produced by declamatory methods. He is generally equal to a comic situation, but the laughter produced by his comedy work is more frequently owing to artistic devices than convulsing humor. The impersonation of Felix Featherly was a pronounced illustration of Mr. Young's histrionic characteristics. His serious demeanor in the most mirth-provoking predicaments was decidedly ludicrous. He also portrayed other phases of the role with capital effect, but he lacks the magnetic vivacity of a typical *farceur* as well as the unction and drollery of a genuine comedian. His acting, however, has many delightful features, and in roles requiring sarcasm, polish and dignity of manner, he stands in the front rank. Percy G. Williams was very funny as Major Wellington De Boots. He sustained the eccentricities with which he invested the cowardly, henpecked Major in a manner thoroughly artistic. He is in many respects an excellent foil to the methods of Alfred Young. Nature has endowed him with the most desirable qualifications of which low comedians are compounded. His voice and facial expression, in fact his entire personality, is peculiarly adapted for comic sketches. Frederick Bowne was seen to advantage in the part of Frank Icebrook. His embarrassment in the scene where he encounters the fascinating widow, yet cannot tell her of his affection, was an excellent bit of acting. Mrs. Swandown, the said widow, was charmingly impersonated by Ada Woodruff, whose musical laugh and general vivacity were well suited to the part. Ella Greene is another sprightly amateur, whose acting is usually an enlivening feature of the performance. She certainly was an acquisition in the character of Mrs. Featherly, and her singing in the first act, for which she played her own accompaniment, was carried out with professional *aplomb*. The minor roles of Trap and Fanny were entrusted to John Littleton and Annette Steiner, who proved judicious selections.

The Silver King is underlined for the next Amaranth performance, which occurs on Wednesday evening, Dec. 7.

THE GILBERT IN THE DANITES.

The Gilbert shares with the Amaranth the patronage of fashionable and representative Brooklynites. The performance of The Danites at the Academy of Music on Monday evening, Nov. 14, was noticeable for the success of individual members of the cast, but not by any means remarkable for *ensemble* or rapidity of action. Still, if not the triumph the society obtained by the Victor Durand performance last season, it was nevertheless decidedly creditable as an amateur representation. Hattie T. Neffin as Henrietta Dickson, whom the boys called "Bunker Hill" because she was humpbacked, was wonderfully well made up, and her acting of the part was far above the amateur average. Nellie Yale Nelson, who donned male attire to enact the role of Billy Piper, made a splendid youth, and looked quite Byronesque when pleading against the bitterness of fate, the death-dealing dagger of the Danites. Mrs. Nelson was at times a trifle stagey, but the lines of the character are so overweighted with melodramatic fustian that this is quite pardonable under the circumstance. We know of no one on the amateur stage, however, who could have coped with this absurd character more successfully than Mrs. Nelson.

Harry M. Noble, as Alexander McKee, was cast out of his line. He should confine himself to eccentric comedy roles. It is understood that he assumed the part to oblige the dramatic committee, who had been disappointed in securing the services of a leading man. Mr. Noble was by no means a failure, but he was not equal in voice or action to the strong dramatic situations of the piece. Adam Dove was also lacking in the vocal strength requisite for a typical impersonation of Charles Godfrey, called the Parson, because he could outswear any man in the camp. He assumed the "guttural" most artistically, but Henry Mason, for instance, who is naturally endowed with a strong "gallery" voice, would have been much more realistic in the same character. Mr. Dove's simulation of partial paralysis in the last act was very fine and won him a well-deserved recall. James Jordan Darling (whose name would overlap an ordinary visiting card) enacted the part of William Wise with excellent humorous effect. John W. Noble was commendably amusing as Limber Tim. The Chinaman of Gus H. Buermann was not as true to life as some other character sketches he has done. William T. Harris, Harry Peckham and John F. Dyer made the most of subordinate characters. Pauline Willard as Hulda Brown was as charming a specimen of "lovely woman" as ever visited a mining camp to teach the boys "how to read and write." Her acting was quite in keeping with her good looks Mrs. Smith was a capital Captain Tommy, and little Lillie Smith fell off a precipice when shot by the Danites just as if there were nothing softer than rocks down below.

Gossip of the Town.

Mme. Janauschek has resumed her tour in Meg Merrilies.

C. A. Shaw, manager of the Toronto Opera House, is in the city.

Sydney Rosenfeld has just finished a new comedy entitled A Possible Case.

Marie Bonfanti has been engaged for the Arabian Nights company.

Dec. 26-7 and the week previous are open at the Worcester Theatre, Worcester, Mass.

Leonora Bradley has been engaged by George S. Knight for the part of Rhoda in Rudolph.

Charles Foster and Frank Evans have been engaged by McKee Rankin for the production of Macbeth.

The week of Nov. 28 is open at the Ninth Street Theatre, Kansas City. It may be secured at once by wire.

Joseph Frillman, of Dockstader's, and Fanny Addison Pitt have been engaged for the production of She at Niblo's.

Lewis Taylor, from London, has been specially engaged by Messrs Palmoni and Arnold to support Louise Pomeroy.

Allie Marshall, grand daughter of Alexander Fisher, the veteran actor, has been engaged for Kiralfy's Lagadere company.

Jane Stuart will not go with George S. Knight's Rudolph company on the road, as her father considers her too young to travel.

Mrs. Frank Lander, wife of the leading man of the Maude Banks company, has presented her husband with a girl baby.

Tony Farrell and Jennie Leland have been engaged by J. F. Berry for A Boom in Matrimony. The Boom opens at Wilmington, Del., on Thanksgiving Day.

On Nov. 28 W. J. Ashcroft, the "World's Representative Entertainer," enters upon a seven weeks' engagement at the Madison Street Comedy Theatre, Chicago.

John Slote, formerly treasurer of Duff's Opera company, will take out the new farce comedy, by Edward Holst, entitled Misfits, about the first of December.

Henry Greenwall drops a line as to the prosperity of his season in Texas. He says that for the last three weeks in Dallas the receipts have been a little over $13,000.

With Gilmore and Tompkins' advent as managers of the Academy of Music, the gallery seats are to be lettered and numbered and reserved for the same prices as usual.

Herbert Leonard and Howard Coveney take a company to Elizabeth on Thanksgiving Day for a performance of London Assurance. Agnes Proctor will be the Lady Gay Spanker.

Signor Julius Bona, who has been for the past two months in London and Paris, will arrive next Sunday. He brings with him all of Massenet's music, besides two new comic operas.

While playing in Minneapolis week before last, W. J. Scanlan was honored by a banquet tendered by Col. West, of West's Hotel, at which a number of prominent citizens were present.

Oliver Byron and C. B. Welles have learned that stolen copies of The Soggarth are in existence in England, and that they may be brought to this country. They therefore ward against infringements.

Extensive alterations are to be made in the Star Theatre next Summer. The balcony is to be raised and the seating capacity increased by the tearing out of the proscenium boxes and reducing their number to two.

Aggie Hampton, a worthy actress, who was stricken with paralysis while playing in Brooklyn last Spring, is rapidly recovering. She wishes to thank the Actors' Fund and Lester Wallack for their kind interest in her behalf.

Howard's Martyr company is one of the great successes of the road. It has played two consecutive weeks in each of half a dozen cities, and is re-booked. Dr. Charles L. Howard is rapidly booking for the season of '88-9.

Hill and Robinson now have sole rights in The Lights o' London for 1887-8-9. New scenery has been built by Benson Sherwood and painted by Richard Marston. For open time Charles R. Bacon, manager, may be addressed as per route.

Miss C. Daniels, teacher of elocution and voice culture, will accept engagements for musical or dramatic recitals at public or private entertainments. Miss Daniels is a pupil of the late John Ryder, of London. Her address is THE MIRROR.

Robert Mantell opened a two weeks' engagement at the Walnut Street Theatre, in Philadelphia, on Monday night, to a house which was so crowded that the orchestra had to be placed underneath the stage. There were calls after every act.

George Fawcett Rowe has cabled to Dr. Charles L Howard that his physician has forbidden him to act this season. Managers who have booked Mr. Rowe are requested to communicate with Dr. Howard at No 4 West Twenty-second street, New York.

"I shall most probably put my opera of The Pyramid on the road next season," said Charles Puerner to a MIRROR reporter. "The reason why it did not go out this season, after having secured such splendid dates, was that the backers, who were not theatrical people, were frightened off by the Inter-State Commerce law. This time it will go out under the guidance of men who are of the profession. It will be put on in splendid style and with a great cast. The libretto has been rewritten, the second act almost entirely, and the part of the bloodthirsty high-priest has been taken out and another substituted. I am also at work on another new opera, of which I have already spoken to you about."

Letters to the Editor.

A CONFUSION OF NAMES.

TOLEDO, O., Nov. 7, 1887.

Editor New York Mirror:

DEAR SIR:—In your last issue I noticed an account of Foster's Ideals playing in New Haven, Ct., to very large business. I wish to correct this through the valuable columns of your paper, which is always considered the most reliable by the profession. It was the Bostonians and not Foster's Ideals that played to $2,800 in three days and matinee at Bunnell's Hyperion Theatre, which, by the way, is one of the finest theatres in the country. Hoping that merit will fall to those who have earned it, I am, yours very truly,

F. E. POND,
Manager the Bostonians.

NOT YET THEIR MANAGER.

NORDEON, Conn., Nov. 25, 1887.

Editor New York Mirror:

DEAR SIR:—In last week's MIRROR it was stated that Ada Deaves and Jennie Williams had commenced a starring tour under my management. It was premature. They are very bright and promising people, and I understand quite a success I have been, and am still, negotiating with them, but as yet I am not their manager. Respectfully, C. H. CAMPBELL.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

morning from St. Mary's Church. The remains were interred at Little Falls.

ITHACA.

Opera House (H. G. Wilgus, manager): McNish, Johnson and Slavin's Minstrels; crowded house.

AUBURN.

Academy of Music (E. J. Matson, manager): Hettie Bernard Chase in Rags did only a fair business 7; Rhea 8; good house. McNish, Johnson and Slavin's Minstrels drew an immense audience and gave their usual first-class performance 12.

CANANDAIGUA.

Kingsbury's Grand (S. Kingsbury, manager): Joseph J. Dowling in Never Say Die 10; fair business. The piece was excellently put on, and, with a strong co. thoroughly pleased the audience. Montague-Turner co. 24; George C. Boniface in Streets of New York Dec. 5; A Night Off 10; Kindergarden 19.

McKechnie's: Joseph Keane opened 14 for two nights, presenting Rip Van Winkle and Mrs. Partington.

Fire: A fire started from an overturned lamp on the stage of Kingsbury's Opera House 5, during a performance of the Lottie Church co. It was extinguished before much damage was done, and by the coolness of an actor and several persons in the audience a panic was averted.

NEWBURG.

Opera House (Colonel Dickey, manager): McKee Rankin in The Danites 7, gave good satisfaction to good business. Will Burnside in A Close Shave pleased a small audience 11.

LOCKPORT.

Opera House (John Hodge, manager): Joseph H. Keane played week of 7 to big business. S. R. O. sign two nights.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Frank Howard, supported by an ordinary co., as Sam'l of Posen, to light house 11. Everybody well pleased. Captain Jack Crawford in Daniel Boone 22.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): A large and select audience greeted the Davis-Greenwood Opera co. 5. Several of the members are possessed of fine voices. The chorus is rather light. Arizona Joe delighted the gallery gods 12.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): McNish, Johnson and Slavin's superb Minstrel co. 8. did an actual business of $760 and turned away nearly 200 people. John Hazelrigg in One Million Dollars, 11-12, did a good business and went away with an earnest desire on the part of the public to see the play many times in the future. The play is a very strong one, and Mr. Hazelrigg's impersonation of Dick Coulter, the Tramp, is deserving of the highest praise. His work in the death scene was really fine. The play sparkles with clean comedy and the moral is wholesome. The costumes were elegant and the supporting co. was very good. Ivan Peronet deserves especial mention for comedy work.

Personal: Your correspondent enjoyed a chat with the veteran Harry Chapman, manager of One Million Dollars, and wishes to extend thanks for courtesies.

ELMIRA.

Opera House (W. E. Bardwell, manager): McNish, Johnson and Slavin's Minstrels came 9 and drew a good house, giving good satisfaction. Little Tycoon 18-19; Dan'l Boone 24.

Madison Avenue Theatre (Wagner and Reis, managers): Sam'l of Posen opened 12 to fair business, and was much enjoyed. Frank Howard, the star, being ill, the role of Sam'l was assumed by Fred Queen, who made an excellent substitute. Silver King 17; Hart, Rice and Ryman's Minstrels 21; Dick Sands' Continentals 24.

COHOES.

Harmony Opera House (P. J. Callen, manager): Lillian Olcott in Theodora 7, drew a large house. The star was called before the curtain several times. The Davis-Greenwood English Opera co. drew a large and appreciative audience 11, presenting Faust. It has been a long time since there has been an entertainment in this city that has given better satisfaction. Marie Greenwood was encored time after time.

PENN YAN.

Opera House (George R. Cornwell, manager): Hettie Bernard-Chase in Rags 3; large and appreciative audience. Rhea in Fairy Fingers 5 to the largest house of the season. All well pleased with both star and co.

OSWEGO.

Academy of Music (Wallace H. Frisbie, manager): Hettie Bernard Chase in Rags the Wildcat 9; rather small house, but a pleasing performance. Strakosch Opera co. in Faust 19.

LYONS.

Parshall Memorial Hall (D. S. Chamberlin, manager): Rhea, supported by Edward Bell and an excellent co., played Fairy Fingers 7 to a full house. Many people from Geneva, Newark and other neighboring towns were present, and all were well pleased with the charming artiste. Lilian Olcott in Theodora 12; a most magnificent performance and much appreciated. The audience was small, owing to a storm. Lyons can hardly stand two high-priced entertainments in one week. Curtain calls were frequent.

UTICA.

Opera House (H. E. Day, manager): Aladdin drew well on its second presentation 8, and not a hitch occurred. Mlle. Estrella Sylvia was enthusiastically applauded. Manager Ellsler has a valuable prize in Aladdin, and in the possession of the veteran pantomimist, Charles Constantine, who is a very amusing Kaurac, and also master of the excellent ballet. Lotta 10; good audience. Lights o' London 21; Mrs. St. John 23-4.

Item: Jacobs and Proctor have secured the Opera House for the next five years at an annual rental of $6,000.

OHIO.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): The Bostonians in Fatinitza and The Poachers drew fine houses 7-8.

People's Theatre: The Leonzo Brothers the first three nights of the week and A Wife's Honor the remainder drew good houses.

DAYTON.

The Grand (Reist and Dickson, managers): An audience that filled every seat, occupied every inch of standing room, jammed the stairs, covered the heaters and hid the windows greeted Effie Ellsler 8 in Woman Against Woman. The audience was by far one of the largest (numerically speaking) ever seen here. Its largeness, in addition to the popularity of the artiste, can be justly attributed to Manager Larry Reist's happy thought to place a "live" operator in the lower box and have the election returns read from the stage between acts. Cattle King 9; top-heavy house.

SANDUSKY.

Biemiller's Opera House (Rutter and Ilg, managers): The Bostonians sang Fanchonette 5 to an audience that tested the capacity of the house. Campbell's Clio 8; standing-room only. Two Johns 21.

URBANA.

Opera House (P. R. Bennett, Jr., manager): Argonauts of '49, with Harley Merry and Josephine Britton leading, 8; packed house. Scenery superb. Manager Bennett read election returns from the stage.

Personal: George Kennington, the business manager of '49, who has been seriously ill during the last ten days with malarial fever, is now convalescent.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): Our people thought seventy-five cents too much for a Western drama, and Beacon Lights Shone on a light house 11. The play is a good one of its kind and is in competent hands. George Learock, Harold Forsberg and Emma Hinckley received curtain calls, and Gracie Emmett won much applause for her clever soubrette work.

WARREN.

New Warren Opera House (P. L. Webb, manager): Silver King 8 good, though top-heavy house. Audience enthusiastic. Carl A. Haswin and Marie Hilforde fully appreciated. Fanny Davenport in Fedora 14; large house.

HAMILTON.

Music Hall (Hartsfeldt and Morner, managers): Jessie Bonstelle in Trixie to light business 9.

Globe Opera House: Cattle King co. 7; good house. Hardy and Young's Bad Boy co. 9; fair house.

CANTON.

Opera House (Louis Schaefer, manager): The Baldwin Theatre co., with Pearl Melville and Walter S. Baldwin in leading roles, opened week of 7, presenting, in an excellent manner, Esmeralda, Hazel Kirke, The Danites, etc. Enormous business.

BUCYRUS.

Opera House (V. R. Chesney, manager): The Kate Bensberg Opera co. 10; good business. Audience well-pleased with Miss Bensberg and Emma Abbott.

UPPER SANDUSKY.

Opera House (John A. Lime, manager): Week of 7, Davy Crockett Dramatic co. (Edwin Southers) to fair audiences, presenting Leap for Life, Gone to Canada, Queen's Evidence, Davy Crockett, Silver King, etc., at panic prices.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Evans and Hoey were greeted by a fair house 5 in Parlor Match. These clever comedians have introduced new songs and specialties, which made the skit as attractive as ever. Hoey's new song, "I Remember—I Forget," was received with tremendous applause. Minnie French's acting as the Innocent Kidd shows much improvement. Effie Ellsler in Woman Against Woman 7; fair business. Miss Ellsler's charming simplicity and womanliness, as portrayed in the role of Bessie Barton, is a pleasing and refreshing stage picture. Frank Weston as John Tressider was good; his dialect is excellent. Lizette Le Barron, Archie Boyd and Mrs. Mary Myers are worthy of special mention. Cattle King co. 8; large business, giving usual satisfaction.

LEETONIA.

Opera House (Forney and Scobey, managers): Francis Labadie 5; good house; well pleased. Mme. Fry concert 7; good house. Nellie Free 10-12. Excellent co. Star greatly improved. Business improved each night.

DEFIANCE.

Myers Opera House: Under the Lash 9; standing-room only. Good satisfaction.

LIMA.

Faurot Opera House (George E. Rogers, manager): Ollie Redpath, an exceedingly bright little child, appeared in Pert 7; fair business. The play is very weak; co. ditto. Kate Bensberg Opera co. sang L'Ombra to a delighted audience 5. Clio was presented by a good co. 10; good business. Seemed to please everyone. Everybody's friend, Sol Smith Russell, came 11 in his new play, Bewitched. Large audience. Mr. Russell's impersonation of the goody-goody Halcyon Todd in the first act, sent the audience into hysterics, and his well-known songs and recitations were demanded again and again.

ZANESVILLE.

Schultz Co.'s Opera House (John Hoge, manager): Hart, Rice and Ryman's Minstrels showed 8; poor affair. Beacon Lights was given 9; an excellent attraction. Cattle King came 10; a sensational border drama. Mme. Rive-King in piano recitals 14. Business was uniformly poor owing to excitement attendant on the elections.

BELLAIRE.

Elysian Theatre (E. W. Scott, manager): Thrown Upon the World 8 9; very small houses; poor satisfaction. Farron's Soap Bubble 10; packed house. Best of satisfaction. Muggs' Landing 12: large and appreciative audience.

Cues: L. W. Woodman, formerly with Dominick Murray, will join the Soap Bubble co. and play the part of Wiley Dodge.—John C. Leech, the Chinese impersonator, also joins.

NORWALK.

Gardiner's Music Hall (S. S. Levey, manager): Walter Sanford's Under the Lash co. 11; well filled house.

MASSILLON.

Bucher's Opera House (Bar and Porter, managers): T. N. Wilson in The Veteran's Son, under the auspices of Daniel Ritter camp, No. 24, Sons of Veterans, 10-12, drew large audiences. This week the Baldwin Theatre co. will appear, and of course will draw as large houses as they did last season. Conried's Gypsy Baron co. 21; Thrown Upon the World 22.

STEUBENVILLE.

City Opera House (Roseman Gardner, manager): Pat Muldoon 10; fair house, fair co. Rice, Hart and Ryman's Minstrels 12; good house. Conried's Opera co. 23.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): Harley Merry's co. played The Argonauts of '49 to light houses 12-12. Co. fair. The musical part of the programme was furnished by Bijou Whittal, who, for a child, has a remarkably well-trained voice. Nellie Free 21-3; Conried's Opera co. 26; Frank Bangs 29.

NEWARK.

Opera House (J. H. Miller, manager): Rice, Hart and Ryman's Minstrels to good house 7. Splendid satisfaction. Beacon Lights 10; fair house. The splendid co. played at disadvantage, the stage being too small to accommodate the scenery. George Learock as Phil Gordon and Gracie Emmett as Carrie Calhoun met with much favor.

NORTH CAROLINA.

CHARLOTTE.

Opera House (Sanders and Wadsworth, managers). J. B. Polk in Mixed Pickles 8; small house. The Templeton Opera co. opened a three nights' and matinee engagement 10, in The Mikado, Hernanie and Girofle-Girofla. Good business. Douglas A. Flint, the basso, was greeted by his many friends here and is undoubtedly the star of the co.

PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and Till, managers): Charles A. Gardner as Karl drew a fairly good house 7. The star was accepted as one of the best singing and dialect comedians at present on the stage, scarcely second to the famous audience. The support was not superior, but just good enough. Fanny Davenport in Fedora 8, was the magnet which drew a very fine audience—as to quality the *creme de la creme* of the city, and equally fine as to quantity, the house being well filled in all parts. Melbourne McDowell, as Loris, is fully equal to the part, and gave a manly and vigorous impersonation of the Slavic hero and lover. The costumes of Fedora were rich and rare, and well became their wearer. Jules Levy and his cornet were the attraction 10. The faithful were present in small force, but they heartily enjoyed the musical feast. There's one al-levy-ating circumstance for Mr. Hornblower, he can take Harrisburg off "his little list." Ada Gray, in the perennially youthful East Lynne 11; fair business.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): Robert Mantell in Monbars to paying business 11. Positively the best attraction that has ever been presented at this theatre. At the end of the fourth act Mr. Mantell and Fannie Gillette were brought before the curtain. A return date has been solicited. Dick Sands' All Star Specialty co. 14; crowded house. George W. Mitchell, 17-18, in Shadowed Crime and Returned to Life. Palmer's Madison Square Theatre co. in Jim the Penman 22.

Mention: Manager DuBois sends greeting to MIRROR, but says it errs in the statement that Mr. Mantell's eyes are affected through the use of cosmetics, etc. The soreness is attributed to a severe cold contracted at Long Branch last Summer.

SOUTH BETHLEHEM.

Star Theatre (J. E. Gross, manager): Sallie Hinton began a three nights' engagement 14.

Mention: The brick-work on the new Music Hall is expected to be finished before New Year's, when work on the interior will be pressed forward.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): The Silver King was greeted by a good audience 9. All were highly pleased by the fine acting of Mr. Haswin in the title role and Miss Hilforde as Nellie Denver. Harry Dalton, as the Spider, gave a good rendition of the heavy villain. The cast was strong throughout and the play nicely staged. Miss Hilforde and little Tonina Adams were called before the footlights. Abbey's U. T. C. 24.

NORRISTOWN.

Music Hall (Wallace Boyer, managers): Charles A Gardner In Karl the Peddler, 9, played to good business. Redmund-Barry co. in Rene 12; very good business. The co. gave great satisfaction. Bennett-Moulton's Opera co. this week. Advance sale large.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, manager): Sallie Hinton 7-9, with a change of bill nightly. Miss Hinton is a clever young actress. Pity she is not better supported. Business fair.

Music Hall (E. L. Newhart, manager): Michael Strogoff drew a fair-sized house 8. Ada Gray, in East Lynn, 10; medium business. Redmund-Barry in Rene 11. This was the second appearance of this most excellent co. this season, and they were greeted by a good-sized house. Audience highly pleased.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers): Minstrels played to good business 7. Sam'l of Posen, with Frank Howard in the title role, gave a poor performance to bad business 10. Fanny Davenport in Fedora 11; capacity of house. Salsbury Troubadours 18.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Fanny Davenport in Fedora 7; very large and highly elated audience. Moore and Vivians's co in Our Jonathan 10; fair-sized but displeased audience.

DANVILLE.

Opera House (F. C. Angle, manager): Mendelssohn Quintette Club 8, entertained the largest and most fashionable audience of the season. An excellent entertainment Club without a singer here, but was joined at Scranton by Miss Carpenter.

OIL CITY.

Opera House (Kane and Rogers, managers): Gorman's Spectacular Minstrels drew good house 9 and gave best of satisfaction. May Blossom 11: fair house. Lucile LaVerna and Joseph Adelman doing the leading characters. Well balanced co. Eleanor Opera co. 19; Myra Goodwin 22.

NEWCASTLE.

Park Opera House (E. M. Richardson, manager): Pat Muldoon's Comedy co 7; poor business. Deserved it. Gorman Brothers' Minstrels 10. drew a large and well pleased audience. Smith Family 19; Ullie Akerstrom 21-6.

TITUSVLILE.

Opera House (C. F. Lake, proprietor): Gorman Brothers' Minstrels 8; crowded house, representing $475. First class performance. George Gorman, Hall, Budworth and Billy Lyons are deserving of special mention.

ERIE.

Park Opera House (Wagner and Reis, managers): Frank Howard in Sam'l of Posen 1; good business. Mr. Howard's delineation of Sam'l Plastrick was poor, his support worse, and the entertainment a failure. Silver King 3; good house; an excellent performance. Fanny Davenport in Fedora 5 This night the house contained the largest and most fashionable audience of the season. Miss Davenport was often recalled, and also presented with some very beautiful flowers. Salsbury's Troubadours 19; Booth and Barrett 18.

BEAVER FALLS.

Opera House (C. B. Foster, manager): The Reinhart Opera co. closed a fairly successful week; crowded house 12. Leo Reinhart brought down the house with her acting. She is but six years of age. May Blossom 17.

WARREN.

Library Hall (Wagner and Ries, managers): Sam'l of Posen 7; fair house. Cast might have been better. Silver King 11; bad storm; fair receipts. Carl Haswin and Miss Hilforde deserve mention; rest all good. Troubadours 17.

Mention: Miss Ethel Greybrooke will replace Miss Hilforde as Nellie Deaver in Philadelphia 14, the latter having resigned.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Al. G. Field's Minstrels 7, gave only a fair performance; small house. The event of the season was the first appearance of Fanny Davenport in our city 9. A $700 house. Performance of Fedora gave unbounded satisfaction. Support was excellent.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): McNish, Johnson and Slavin's Minstrels 7: large business. Mendelssohn Quintette Club 10; good business. Mr. Blumenberg's cello solo and Ryan's clarionette solo were the fine features. Speck's Opera co. in Eleanor 11; very light business. The opera was well given and deserved better.

FRANKLIN.

Opera House (D. D. Grant, manager): Two Johns was presented for the first time here 11, and drew a packed house. Judging by the continuous applause, I would infer that all were well pleased.

PITTSTON.

Music Hall (W. D. Evans, manager): The Smith Family 12; large and fashionable audience. As Mr. Niven, one of the writers, was a former resident of this place, the opera was viewed with much interest. The co. is a good one. The opera ought to prove popular.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Bennett-Moulton Opera co 7 and week, presenting Robert Macaire, Fantine, Fatinitza, Fra Diavola, Bohemian Girl, Queen's Lace Handkerchief and Pinafore. Business immense, standing-room, and even breathing room, being at a premium. Della Fox is a pleasing prima donna and Tom Ricketts a fine leading man.

That Close Shave: In regard to paragraph in this week's MIRROR concerning Isherwood's Close Shave co. permit me to enclose that gentleman's side of the story. He came back to Lancaster *ten days* after he had left, and his explanation as given in the Lancaster *Examiner* of Oct. 28 can be taken for what it 's worth. The co. were in bad straits while here, and one of the ladies pawned her watch to raise money to help them out. Kind local assistance, including valuable help from the Louise Arnot co , finally secured them transportation to New York.

YORK.

Opera House (B. C. Pentz, manager): Maggie Harold Comedy co. week of 7 in Meg, Child of West, Ingomar, Honeymoon, Ticket-of-Leave Man, Toby the Conjuror, Toodles and Pink Dominos. Good business. Maggie Harold and William Davidge are old favorites, and were received enthusiastically. Co. all good with one or two exceptions. Miss Harold was the recipient of elegant fruit-basket from attaches of house, and also received several beautiful floral tributes from friends.

READING.

Academy of Music (John D. Mishler, manager): The comic, Eleanor; or, The Smith Family 7-8; good business. Charles A. Gardner pleased a large audience 10. Ada Gray in East Lynne, matinee and evening, 12; large audiences. Kate Claxton in Two Orphans 17; McCaull's Opera co in Bellman 18.

Grand Opera House (George M. Miller, manager): The Dalys in Upside Down gave a very good performance. The house was overcrowded, many being turned away. Amphion Club's musical entertainment drew a large house 10. Barlow Brothers' Minstrels gave a great performance to big business 12. Jennie Calef in An American Princess 17-19; Royal Midgets and Novelty co. 21-23; Sid France in Marked for Life 24-26.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): Erminie 14-16. Advance sale large. Frederick Warde 21-6. Clara Morris appeared in Rene 8, and in Alexis 9, before large audiences. Hermann 10-12; fine business.

Theatre Comique: The Night Hawks 14-19. Last week The Early Birds, headed by Lester and Allen, did a fine business.

Westminster Musee: Dan Mason's Jollities are the leading attractions for the present.

Gaiety Museum: William A. Lang, Mr. and Mrs. Jerry Cohen, Batty and Nedo, together with the stock co., will be seen in O'Reilly's Night Off.

Item: James Connor Roach at the Grand 14-19.

WOONSOCKET.

Music Hall (P. S. Luce, manager): T. P. W. Minstrels 9; whole house sold ahead; only those that held reserved seats admitted after 8 o'clock.

Item: John McQuade, baritone, formerly with Dockstader's, has engaged with T. P. and W.'s the remainder of the season.

Girl The election for representative to Congress was not the only election completed in Woonsocket yesterday. Just at the hour when the successful party was celebrating its victory, Walter R. Williams (yours truly) clerk in the International express office, was elected a father by a unanimous vote, which was confirmed by the girl baby's voice Mother and baby are doing well, and the father is supremely happy.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will. T. Keogh, manager): MacCollin Opera co. appeared in The Musketeer, Blue Stocking, Beggar Student and Merry War to large houses during Gala week. The chief charm of this co. is the evenness with which each opera is given by the entire cast. Return engagement booked. J. B. Polk drew fairly well 7-8 in Mixed Pickles and The Jerseyman. Lowanda's Specialty co. opened to fair houses 12.

Railroad Rates Reduced: The Atlantic Coast Line have made the following special rates to theatrical cos. travelling on one continuous ticket. Co. of ten 2 1-2 cents per mile, fifteen 2 1-4 cents, twenty-five 2 cent, with 150 lbs. of baggage for each person.

TENNESSEE.

NASHVILLE.

Theatre Vendome (J. O. Milsom, manager): The Carlton Opera co. 14-19; fair business, presenting in splendid style Marion, Erminie and The Merry War. Mr. Carleton has by all odds the very best light opera co. it has ever been my pleasure to see in Nashville, and with the lights before me I am sure I exaggerate not when I say there is no better organization on the road. The leading parts are well sustained, the chorus is full and admirably drilled, the girls are pretty and fresh-looking, and the costuming is not alone gorgeous, but throughout displays much good taste. As Nanon, as Javotte and as Elsa, pretty little Fanny Price was irresistible Her acting is simply bewitching, and her presence makes merry the entire audience She has captured the hearts of everybody in Nashville. Choicest blessings be ever with her. In Lillie Post, Mr. Carleton certainly has an artiste. She has an excellent voice and it is well cultivated. She sustained the leading roles with great credit, and made a host of friends here. Clara Wisdom and Rose Beaudet are both very good and deserves to be specially mentioned. There are few better comedians than Charles Drew. Jay Taylor has a rich, true, tenor voice, and is very clever and satisfactory. Mr. Carleton's works needs no praise at my hands. Louise Balfe 17-19.

The Masonic (E. V. Anglim, manager): Two Old Cronies crowded the house from top to bottom 7 9. Better pleased audiences I never saw. There was fun—side-splitting fun—from the rising to the going down of the curtain. The co. is a strong one in all respects. Frank Wills as Jacob Kreizmeyer and John E. Henshaw as O'Donovan Duff were very fine, while May Ten Broeck made a hit as Miss Pelly Kristle and May Fairchild.

The Museum: A good array of attractions, and a good wholesome performance has attracted large audiences.

Mention: May's Opera House continues open and seems to be doing well. Good variety bill. Dr. G. W. Purdy, treasurer of the Carleton Opera co., is making his first trip South, and of course sees many things that strike him as quite novel and interesting. His courteous bearing and polished manners make for him friends at every step.—Some twenty five members of the Nashville Lodge of Elks attended the performance of Two Old Cronies—Frank Wills and W. C. Anderson, of The Cronies co., were initiated into the order last Sunday night. At the Wednesday evening performance Nashville Lodge through Mr. Faircloth, treasurer of the Masonic, presented John E. Hensha and Frank Wills each with a handsome cane.—During a pleasant little chat with Mr. Carleton he told me that he was now actively rehearsing his new opera, Dorothy, and that he hoped to be ready to produce it in New Orleans about Dec. 5. He has received the costumes, which he says are very rich and pretty. So far his season has been very gratifying.

MEMPHIS.

Memphis Theatre (Frank Gray, manager): A. M. Palmer's Madison Square co. in Jim the Penman week of 7. Opened to a full house; one of the largest and most fashionable audiences of the season. Business for the week has been good. As many of our people had seen the play in New York the past season, it was not new to them, and was talked of and well advertised in advance. This week Carleton Opera co. in repertoire.

Items: Whiting Allen, in advance of the Carleton Opera co., is in town.—Joe Spears, treasurer of the Memphis Theatre, has been made an Elk.

CLARKSVILLE.

Elder's Opera House (James T. Wood, manager): Bella Moore 10-12; moderate business. Patti Rose 19; Huntley-Gilbert co. 21-6; T. W. Keene Dec. 1; Mrs D. P. Bowers 2.

KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor): John S. Clarke made his first appearance here in Heir at Law 11; packed house; perfect satisfaction. Mrs. Dion Boucicault in Bartley Campbell's My Geraldine 12; good and appreciative audience. Sol Smith Russell 18; Marie Prescott 19; Madam Rive-King 21.

TEXAS.

GALVESTON.

Tremont Opera House (Greenwall and Son, managers): Richard III. Keene's final bill drew the largest audience of the engagement, being by many regarded as his masterpiece. Irish Aristocracy, as delineated by Barry and Fay aided by a pleasing co., fairly convulsed good houses 4-5. Bristol's Equescurriculum is on for a week and drawing crowded houses at a small reduction in prices. The Equines are wonderfully well trained, very intelligent, and the general verdict is most favorable.

DENISON.

McDougal Opera House (F. A. O'Mally, manager): Florence J. Bindley in Heroine in Rags 8; good houses and good co., all were pleased. The local orchestra secured by the local managers for the season consists of 10 pieces. Visiting cos. may depend upon good music.

Item: Mrs. Emma Frank manager Florence Bindley co. wishes us to say to the MIRROR that the report that her advance man Ed. W. Cook had been discharged by her is untrue. Mr. Cook left only because he was too ill to further perform his duties. Phil. C. Blum being on the ground has been engaged to fill his place. Mr. Cook leaves with Mrs. Frank's best wishes.

PALESTINE.

Temple Opera House (Francis and Gunning, managers): Richards and Pringle's Georgia Minstrels appeared 7 to a good house. The performance was very poor, exceedingly so, not a new feature about it. Louise Balfe presented Dagmar 8; well-filled house. The charming actress won many admirers here; rounds of applause greeted her during the course of the play. Adelaide Randall 24; Lizzie Evans 26.

SAN ANTONIO.

Grand Opera House (Ernest Rische, manager): The Little Electric Battery, Lizzie Evans and a good co. opened 4 in Our Angel; Fogg's Ferry 5 and matinee played to a fair business. Miss Evans is very popular here and is ever welcome; she has in Our Angel a much better play than Fogg's Ferry. The event of the season so far was Mr. Keene's appearance. He played Iago to Wheelock's Othello 7 and Richard III 8. Wheelock playing Richmond. Mr. Keene was ably supported by Mr. Wheelock and an excellent co.

A tumultous crowd turned out 9 to welcome those popular comedians Barry and Fay in their side-splitting play of Irish Aristocracy; considering that they followed so closely after Keene, they played to very good business; same to-night 10.

Items: While here Lizzie Evans was presented with a beautiful Chihuahua dog by some admiring friend, six months old and does not weigh a pound; such a dog as would make the Gusher wild. Miss Evans has named the dog Chip.—Mr. Callahan, manager of Lizzie Evans, informs me that he is having the last act of Our Angel changed, and thinks same will greatly strengthen the play. He finds Our Angel the more popular play in large towns.—Mr. Reed of Barry and Fay, informs me that they have in rehearsal a new play called McKinney's Flirtation which will probably be put on first time at Troy, N.Y., gave a dress rehearsal in New Orleans, and was pronounced a big thing and bound to make a hit, will be put on in fine style.—Managers all inform me that Texas is about the only state they travel in where they can get special rates, and have no trouble with their baggage.—Make a note of this, for it is a big item for managers and advance agents.—The MIRROR is now for sale on almost every newstand in town.

MARSHALL.

Marshall Opera House (Bryant and Weller, mangers): Around the World in Eighty Days 7, fair business, scenery and play good.

TYLER.

Opera House (E. Albertson, manager): Louise Balfe greeted our people in Dagmar 9 and Planter's Wife 10. Star in excellent trim and gave splendid renditions of the parts of Dagmar and Edith Grey. Business only fair. This co. is very strong. Frank Ambrose as Arthur Blake and Miss Butler as Angie in Planter's Wife being very good.

Items: Manager Greenwall reports success all through this State, and predicts for Miss Balfe the highest place in the ranks of the emotional drama She stands now with Fanny Davenport.—A joint stock co. is now being organized for the building of a first-class opera house here. The house will be built and ready for occupancy next season.

WACO.

Opera House (J. P. Garland, manager): McIntyre and Heath's Minstrels corralled a large house 4 (despite the circus), and caught no from the jump. The programme was really excellent, and introduced a number of pleasing novelties not usually included in a minstrel entertainment. John F. Ward appeared in his inimatable comedy, The Doctor, 5; poor business, Mr. Ward deserved a better house, as he is a first-class actor, and to use the language of the redoubtedble Higgins, "theoretically, he is all there." The Adelaide Randall Opera co. had fair business 7-8, presenting the Bridal Trap and Madame Boniface.

Items: Geyer, Harding and little Ah-Sid who have been playing variety circuits North and East, joined McIntyre and Heath's Minstrels for the season.—Maurice Bentley (of Bentlie and Bentley with McIntyre and Heath's) was called to Chicago to the bedside of his wife, who is very ill.

DALLAS.

Florence Bindley played to good business 4 5. On the second night, during the second act, while "Baby" was doing her song-and-dance, several cowboys in the gallery became excited and somewhat marred the entertainment by yelling and showering silver dollars on the stage. John F. Ward 7 8 to fair business. Jeffreys Lewis 9-10; packed houses.

Mention: Manager Greenwall is in Galveston this week.—Louise Balfe is doing an immense business on her return engagements throughout the State.

FORT WORTH.

Opera House (George H. Dashwood, manager): Florence Bindley, 4, in a Heroine in Rags did not have as large a house as she deserved. It was her first visit, though. She was unknown here, and she was surrounded by ten-cent circuses. The Adelaide Randall Opera co. fared better 5. Miss Randall is known and liked here, and as Madame Boniface in the opera of that name, she fully sustained the reputation she has made here. The event of the season (thus far) was the appearance, 8, of Miss Jeffreys Lewis as Stephanie in Forget-Me-Not. The lady is too well known to need extended comment. The only regret we feel is that through delay in travelling the co. did not reach here until 10:30 P. M., 7, on which night they were to have appeared in La Belle Russe. The support was good, the acting of Harry Mainhall in particular being worthy of especial mention. John F. Ward had a full house 9 to see his Doctor. The full house was an accident, and was due to the fact that the citizens made up a purse and tendered complimentary tickets to some 300 veterans of the Mexican war, who were assembled here in convention.

Correct! Mr. J. J. Rosenthal has taken the trouble to advise me of the fact that he resigned the position he held in the Jennie Yeamans party, and was not "laid on the shelf" as stated in my last letter, I had no desire to do the gentleman an injustice in writing as I did, and only made the statement after hearing it from several very trustworthy professionals. Probably he did resign.—W. G. Smyth (Keene's advance agent) manager Dashwood and your correspondent made up a waiting trio at the depot on the night of 7 to meet the delayed Lewis party. The co. made a clean jump from California, and instead of being sorry they could not appear that evening seemed to welcome the delay that would give them a good rest after their long journey.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): Neil Burgess presented Vim 3; large and highly delighted audience. The piece has been altered somewhat since first seen here. It is a good performance. A new drama by E. W. Tullidge, entitled Ben Israel, was presented by a select local co. 4 to a large house. The play depicts the condition of the Jews during the reign of Charles II. showing the cruelties inflicted and the intolerance accorded them, and finally their admission to England. It is well written and interesting all through. The dialogue is at times prosy, but this will be remedied on its second presentation. Mr. Tullidge has made a special point of costuming the play as to historical correctness. The title role was in the hands of John S. Lindsay, as good a performance as we ever remember to have seen him do. Edith Clawson as Rachel won several well deserved calls. The play will be overhauled and presented again, when I shall give a more complete synopsis. Mr. Tullidge is our State Historian, and has already published a large and successful volume of history of this ... besides the lives of Brigham Young and other members of the Mormon Church.

VERMONT.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): The Swedish Quartette under the management of T. C. Lombard gave a pleasant concert 7 to a large audience. The solos of Miss Pauline and Miss Bristow were warmly encored, and Professor Ryerson was recalled many times.

Mention: Your correspondent had a pleasant chat with Mr. Lombard who expressed himself a warm admirer of THE MIRROR and wished to be kindly remembered to its editor.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): Under the Gaslight 7-9; good audiences. Morris' Equine and Canine Paradox 10-12; same business. Frank Daniels in Little Puck 16-19.

Academy of Music (J. K. Strasburger, lessee): Kate Claxton in The Two Orphans and Mary Warner 10-12; good houses. Zitka 17-19.

Opera House (James Logan, lessee): Ethel Tucker in Queena, Frou-Frou and Wild Rose filled the week of 7 to very good houses. Arne Walker's co. 14-19.

Mention: Business continues good at the Comique.—Business at the various places of amusement is seemingly improving. The quiet of business, attributable always to political campaigns, is now over.

DANVILLE.

Academy of Music (J. M. Neal, manager): MacCollin Opera Comique co. 11-12. Co. good throughout.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Victoria Temple in Muggs' Landing 9; small but enthusiastic audience. The performance was tame. Miss Temple is most too clumsy for the part. The Land Agent and the Soldier were the amusement-makers of the co. The songs by Muggs and the Land Agent were good.

WHEELING.

Opera House (F. Riester, manager): Beacon Lights was presented 7 in a very fair manner and was fairly patronized. The Cattle King and The Bandit King 11-12 to moderate business. Hardy-Von Leer 21-2, May Blossom 23. Conried's Opera co. 24.

Grand Opera House (O. C. Genther, manager): Farren in a Soap Bubble played to large and enthusiastic audiences 7 9. Thrown Upon the World 10-12; light business Argonauts of '49 21-3, Our R. R. comb. 24-26

Item: Edwin S. Gill, formerly manager of the New Atonement co., is now business manager of Soap Bubble co.

WISCONSIN.

MILWAUKEE.

Tragedy has held the boards at the Grand Opera House for the past week. Robert Downing appearing as Spartacus in The Gladiator, Ingomar and Julius Caesar. This was Mr. Downing's first appearance before a Milwaukee audience as a star and he has created a very favorable impression. His potrayal of the character of Spartacus was a fine piece of acting. He speaks his lines in a clear, distinct voice and in the heavier parts is very forcible, yet not bombastic. His work in the last scene of act two and also his dying scene in the last act were very fine. Support, with one or two exceptions, was very good. The Keep it Dark co. gave two performances 6.

The new Academy was closed all week until Friday, when Mr. Litts' co. appeared in Human Nature, a Yankee comedy. It is a piece built for one-night stands. Deacon Brodie follows.

Palace: Charles McCarthy in One of the Bravest appeared 6 8 to good houses. This piece was presented here last season, since when it has been greatly improved by the addition of new specialties.

People's: The usual variety seems to satisfy the patrons of this theatre. Museum presents its patrons with a very good stage performance.

Mention: The Elks showed their respects to Robert Downing and Thomas O'Gorman by presenting them each with a very handsome floral design.—John Hogarty looms up like a new red wagon with the Human Nature co.—I take pleasure in speaking of the marked improvement this season in the quality of the music that is being furnished by the orchestras at the Grand and the new Academy.

CANADA.

MONTREAL.

Academy of Music (Henry Thomas, managers): Week of 7, Myra Goodman in Philapine; moderate business. This week E. H. Southern in The Highest Bidder.

Theatre Royal (Sparrow and Jacobs, managers): Charles T. Ellis opened on Monday, 7 to L. R. O. which has become the rule at this house. Mr. Ellis' performance of Gasper the Yodler was very satisfactory, and songs were loudly encored. The staging of the piece was very fine, support fair. The management have raised the price of reserved seats, which can be secured in advance, to forty cents. This has in no wise interfered with the popularity of the house. This week, Alice Harrison in Photos; next, Wilbur Opera co.

Queen's Hall: On 10, Mrs. Scott Siddons began a short series of dramatic readings. The weather has been unfavorable, but the audiences, though small, were were thoroughly appreciative. Mrs. Siddons is a great favarite in Montreal.

ST. THOMAS.

Opera House (George S. Claris, manager): May Blossom 5; poor business. Taken from Life 8; small house. This play is above the average, and was deserving of better patronage. Harry Lindley's co. began a two weeks' engagement at cheap prices 9; crowded house.

HAMILTON.

Grand Opera House (T. Riche, manager): Arthur Rehan co. left here disgusted Sunday, having done a wretched business, though the co. was one of the best seen here in years. Taken from Life did only a fair business 16. Miss McAllister being as great a stranger here as her play. Little Corinne filled the theatre from cellar to dome during the last half of the week, presenting her Arcadia The costuming of the co. is magnificent.

BELLEVILLE.

Opera House (H. Tammadge, manager): John S. Murphy played Kerry Gow to a good house 11; support fair.

LONDON.

Grand Opera House (John H. Davidson, manager): The Corinne Opera co. presented Arcadia to large houses 7-9 The piece itself is not very brilliant, but is merely used to introduce some specialties which are very fine. Mrs. Langtry opened 11 for two nights and matinee to a good house.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Large and fashionable crowds attended the performance of Mrs. Langtry 7-9. The lady has improved wonderfully since her last appearance here, some two years ago. Barrymore, her leading support, sprained his ankle severely the day before arriving, and had to hobble through his part. Taken from Life 10-12. Business light.

Toronto Opera House (Shaw and Jacobs, managers): Photos, by Alice Harrison, and a poor co. of comedians did not please, and in consequence business was much poorer than this theatre has been having so far this season. Personally Alice Harrison is clever, but she has surrounded herself with indifferent players. Charles T. Ellis in Casper the Yodler this week.

Items: Campanini and his concert co. are booked for an early date.—Mrs. Scott-Siddons, the accomplished dramatic reader, has been engaged to give two of her popular performances 25-6.—Professor D. C. Bell, author of several standard works on elocution, began a series of readings from Shakespeare at Upper Canada College Theatre on 11.—Smiley Walker, genial business manager of Annie Pizley, is here paving the way for his star. At the Grand 14-19.—Robert Morkill, advance for Margaret St. John, was in town last week.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A. M. PALMER'S JIM THE PENMAN (Western co.): Louisville 14, week, Dayton, O., 21, Springfield 22, Columbus 23-4, Toledo 25-6, Erie, Pa., 28, Bradford 29, Elmira 30, Williamsport, Pa., Dec. 1, Plainfield, N. J., 2, Trenton 3, Washington 5-10, N. Y. City 12.

A. M. PALMER'S JIM THE PENMAN (Eastern co.): Poughkeepsie 17, Yonkers 18, Stamford, Ct., 19, Allentown, Pa., 21, Bethlehem 22, Wilkesbarre 23, Scranton 24, Binghamton, N. Y., 25, Cortland 26, Syracuse 28-9, Auburn 30, Rochester Dec. 1-3, Hornellsville 5, Olean 6, Jamestown 7, Warren, Pa., 8, Titusville 9

ALONE IN LONDON CO.: Minneapolis 14-19, St. Paul 21-6.

A NIGHT OFF CO.: Newark, N. J., 14, week, Albany, N. Y., 21 6, Syracuse 28-Dec. 3.

ANDREWS' MINUET CARNIVAL CO.: St. Paul 14, week, Minneapolis 21, week.

ALICE HARRISON: Montreal 14-19, Brooklyn 21-6.

ARTHUR REHAN'S CO.: Buffalo 14-19, N. Y. City 21-6.

ABBEY'S U. T. C. CO.: Meadville, Pa., 24.

ARNE WALKER: Richmond, Va., 14-19.

ATKINSON-COOK CO.: Brockton 14, week, Chelsea 21, week.

ARABIAN NIGHTS CO.: Brooklyn 14-19, Newark 21-6, Buffalo 28-Dec 3

Around the World in Eighty Days (Fleming's): New Orleans 14-19.
Ada Gray: Paterson, N. J., 17-19, Bridgeport, Ct., 21-2.
Agnes Herndon: Louisville 17-19.
Annie Pixley: Buffalo 14, week, Philadelphia 21-Dec. 3.
Argonauts of '49: Wheeling, W. Va., 21-3, Franklin, Pa., 24.
Aiden Benedict: Eau Claire, Wis., 17, Nielville 18, Black River 19, Sparta 21, Portage 22, Grand Rapids 23, Stevens Point 24, Wausau 25, Antego 26, Green Bay 28, Depere 29, Berlin 30, Ripon Dec. 1, Baraboo 2, Watertown 3.
Booth-Barrett Co.: Toledo, O., 17, Pittsburg 21-6, Philadelphia 28-Dec. 10, Boston 12-24, N. Y. City 26.
Benj. Maginley: Troy 14-19, N. Y. City 21-6, Buffalo 28-Dec. 3.
Boom in Matrimony Co.: Wilmington, Del., 24 6, Philadelphia Dec. 5-10.
Boy Tramp Co.: Ft. Wayne, Ind., 16-17, Kalamazoo, Mich., 18 19.
Beacon Lights: Chicago 21-6, Toledo 28 9, Sandusky 30.
Barry and Fay: Sherman, Tex., 17, Dallas 18-19, Denison 21, Paris 22, Texarkana 23, Marshall 24, Hot Springs 25-6.
Baldwin Co.: Massillon, O., 14-19, Chillicothe 21-6.
Bunch of Keys: Waterbury, Ct., 17, New Britain 18, Bridgeport 19, Brooklyn 21-6, Boston 28-Dec. 3.
Beulah: Williamsport, Pa., 24.
C. Erin Verner: Chicago 14, week, Elkhart, Ind., 21, Grand Haven, Mich., 23, Grand Rapids 24-6.
Clara Morris: N. Y. City 14-19.
C. A. Gardner: Wilmington, Del., 14, week.
C. T. Ellis: Toronto 14, week, Buffalo 21, week.
Conrad the Corsair: N. Y. City 17—indefinite run.
Cora Van Tassel: New Orleans 14, week, Galveston, Tex., 21 2, Houston 23-4, Austin 25-6 San Antonio 28-9.
Clio: Evansville, Ind., 16-17, Terre Haute 18-19, St. Louis 21-6, Cairo, Ill., 28, Nashville, Tenn., 29-30, Chattanooga Dec. 1-2, Knoxville 3, Atlanta, Ga., 5-6, Birmingham, Ala., 7, Montgomery 8, Mobile 9-10, New Orleans 12-17.
Crossen's Banker's Daughter Co.: Easton, Pa., 17, Newport, R. I., 19, Fall River, Mass., 21, Taunton 22, Attleboro 24, Brockton 26, Newburyport 28, Gloucester 29, Lawrence 30, Lowell Dec. 1, Salem 2, Portsmouth, N. H., 3.
Checkered Life Co.: Trenton, N. J., 14-19.
Chip o' the Old Block Co.: Flint, Mich., 17, Ann Arbor 18, Jackson 19, Simcoe 22, St. Catherines, Ont., 23-4, Hamilton 25-6, Toronto 28-Dec. 3.
C. O. D.: Portland, Me., 17-18.
Cattle King Co.: Newcastle, Pa., 17, Johnstown 18, Altoona 19, Williamsport 21, Elmira, N. Y., 22, Binghamton 23, Wilkesbarre 24, Carbondale 25, Scranton 26, Philadelphia 28-Dec. 3, Washington 5-10.
C. A. Loder: Oil City, Pa., 17, Jamestown, N. Y., 18-19.
Claire Scott: Ithaca, N. Y., 21-6.
Daniel Boone Co.: Rochester 17-19, Bath 21, Hornellsville 22, Elmira 24, Ithaca 30.
Dion Boucicault: Chicago 14-Dec. 3.
Denman Thompson: Brooklyn Nov. 14-19, N. Y. City 21, five weeks, Boston Dec. 26.
Deacon Brodie Co.: Milwaukee 14-19.
Devil's Auction: Montgomery, Ala., 16 17, Columbus, Ga., 18, Macon 19, Jacksonville, Fla., 21 2, Savannah, Ga., 23-4, Charleston, S. C., 25 6, Columbia 28, Greenville 29, Atlanta, Ga., 30-Dec. 1, Birmingham, Ala., 2-3.
Dalys' Upside Down: Boston 14 19, Binghamton, N. Y., 21, Meadville, Pa., 22, Akron, O., 23, Springfield 24, Columbus 25-6, Cincinnati 28, week, Richmond, Ind., Dec. 5, Crawfordsville 6, Terre Haute 7, Bloomington, Ill., 8-10, Chicago 12-17.
Dan'l Sully's Co.: Chicago 14-26, Cleveland 28-Dec. 3, Youngstown 5, Alliance 6, Massillon 7, Bucyrus 8, Marion 9, Findlay 10.
Dan A. Kelly: Paterson, N. J., 21-6.
Dominick Murray: N. Y. City 14, week, Baltimore 21-6.
Dark Secret Co.: N. Y. City Sept. 19—indefinite season.
Dolores (Spectacle): Indianapolis 14 19, St. Louis 21-6
Edwin Arden: Boston 14, week, Lynn 21, Haverhill 22, Manchester, N. H., 23, Salem, Mass., 24, Lowell 25, Amesbury 26, Chelsea 28, Brockton 29, New Bedford 30, Hartford, Ct., Dec. 3-5, Albany 6-10, Syracuse 12-17.
Evangeline: Fort Worth, Tex., 17, Waco 18, San Antonio 19-20, Austin 21-2, Galveston 23 4, Houston 25-6, New Orleans 27-Dec. 3.
Edwin Thorne: Portland, Ore., 14, week.
Ellsler's Aladdin Co.: Buffalo 14, week, Philadelphia 21, week, Pittsburg 28-Dec. 3, Cleveland 5-10.
Effie Ellsler: St. Louis 14-19, Memphis 21-6.
Eunice Goodrich: Elgin 14, week, Rockford 21-6.
Edwin Mayo: Brooklyn 14-19, Lock Haven, Pa., 21, Altoona 22, McKeesport 23, Youngstown, O., 24, Akron 25, Lima 26, Detroit 28-Dec. 3, Chicago 5-10.
Edith Sinclair Co.: Ypsilanti, Mich., 17, Detroit 21-6.
Ethel Tucker: Trenton, N. J., 21-6.
Ezra Kendall: Parsons, Kas., 17, Emporia 18, Topeka 19, Kansas City 21-6.
Elsie Morel: Tecumseh 14, week, Nebraska City 21, week, Seward 28-Dec. 3.
Edmund Collier: Toledo 14-19.
Frank Mayo: San Francisco Oct. 31, three weeks.
Fanny Davenport: Detroit 17-19, Chicago 21-6.
Fisher-Hasson Co.: Manhattan 17, Abilene 19.
Frank C. Bangs: Utica, N. Y., 18.
Florences (Mr. and Mrs.): Cleveland] 11-12, Youngs- St. Catherines, Ont., 17, London 18, Hamilton 19, Toronto 21, week.
Floy Crowell: Nashua, N. H., 14, week, Lawrence, Mass., 21-6, Holyoke 28 Dec. 3, Saratoga, N.Y., 5-10.
Frank Daniels: Richmond, Va., 14 17, Norfolk 18-19, Baltimore 21, week.
Fantasma Co. (Hanlons'): Trenton, N. J., 18-19, Philadelphia 21-6, Albany 28-Dec 3.
Fred Warde: N. Y. City 14, week, Providence 21 6, Philadelphia Dec 5 10.
Frank Frayne: Owosso, Mich., 17, St Louis 18, Bay City 19 East Saginaw 20, Jackson 22, Adrian 23, Toledo, O., 24-6, Columbus 28-Dec. 3, Cincinnati 5-10.
Fred. Bryton: Pottsville, Pa., 17, York 18, Lancaster 19
Florence Bindley: Little Rock, Ark., 16 17, Pine Bluff 18-19, Greenville, Miss., 21-3, Union City, Tenn., 24, Trenton 25 6, Nashville 28-Dec. 3, Owensboro, Ky., 5 7, Elizabethtown 8, Stanford 9, Lexington 10, Westchester 12, Paris 13, Maysville 14.
Florence Elmore: Covington, Ky., 16-17, Madison 18-19, Athens 21-2, Washington 23-4, Milledgeville 25 6, Lawrenceville 28-9, Columbus Dec. 1-2.
Francis Labadie: North East, Pa., 18-19
Frank Jones Si Perkins Co.: Catskill N. Y., 17, Matteawan 18, Elizabeth, N. J., 19, Red Bank 21, Burlington 22, Vineland 23, Salem 24, Millville 25, Trenton 26.
Frances Bishop: Chicago 14-19, St. Louis 21-6, Quincy, Ill., 29.
Felix Vincent Co.: Fargo, Dak., 14, week.
Felton's Star Co.: Barry, Ill., 14, week.
Grismer-Davies Co.: Wichita, Kas., 16-17, Dallas, Tex., 24-6, Ft. Smith 28 9, Waco 30.
George S. Knight: N. Y. City Oct 24, four weeks.
Gray-Stephens Co.: New Orleans 14-19.
Gus Williams: Louisville 14, week, Cincinnati 21-6.
George C. Miln: Newton, Kas., 16, Hutchinson 17, Great Bend 18, Larned 19, Greeley, Col., 21, Fort Collins 22, Longmount 23, Boulder 24, Central City 25, Georgetown 26, Denver 28-Dec 3.
Golden Giant Co.: Reading, Pa., 16 17, Harrisburg, 18-19, N. Y. City 21-6, Newark, 28-Dec. 3, Boston 5-10, Brooklyn 12-17.
Graham Earle Co.: Edinburg, Ind., 14-19, Bloomington 21 6, Greencastle 28 Dec. 3.
Helen Blythe: St. Augustine, Fla., 17-18, Brunswick, Ga., 19, Savannah 21-2, Augusta 23-4, Athens 25 6, Newberry, S. C., 28-29, Columbia 30, Camden Dec. 1, Sumter 2, Florence 3, Goldsboro, N. S., 5, Newbern 6, Kingston 7, Raleigh 8-9, Durham 10.
Herne's Hearts of Oak: Washington 14-19, Newark 21-6.
Henry Irving: N. Y. City Nov. 7-Dec. 10, Philadelphia 12-24.
Hoodman Blind Co.: Philadelphia 14, week, Trenton, N. J., 21-2, New Brunswick 23, New Haven 24-6.
Highest Bidder (E. H. Sothern): Montreal 14 week, Boston 21-6, Providence 28 30, Bridgeport, Ct., Dec. 1, New Haven 2-3, Baltimore 5-10.
Held by the Enemy No 1: N. Y. City 7-19, Jersey City 21-6.
Hole in the Ground Co.: Brooklyn, E. D., 14-19 Pittsburg 21-6, N. Y. City 28 Dec. 3, Newark 5-10, N. Y. City 12-19
Henry E. Dixey: San Francisco 21 Dec 23
Henry Chanfrau: Norfolk, Va., 14-16, Richmond 21-6, Trenton, N. J., 28-3.
Her Atonement: Indianapolis 14 19.
Helene Adell: Waltham, Mass., 14, week, Exeter, N. H., 21-3, Amesbury, Mass., 24 6, Springfield Dec. 1-3, Salem 5-10
Harbor Lights: Newark 14-19, Baltimore 21-6.
Held by the Enemy No. 1: Philadelphia 14-19.
Hettie Bernard Chase: Ft. Edward, N. Y., 17, Hoosic Falls 18, Hudson 19, Schenectady 21, Catskill 22, Matteawan 23, Danbury, Ct. 24, Newburg, N.Y. 25
Huntley-Gilbert Co.: Clarksville, Tenn. 21-6.
Hardie-Von Leer Co.: Wheeling, W. Va. 21-2.
Harry Lindley: London, Ont., 17-19, Chatham 21 6, Stratford 28 Dec 3.
Ida Van Cortland: Rome, N. Y., 14, week.
Irene Worrell-Holton: Sycamore, Ill. 14-19, Beloit, Wis., 21 6, Batavia, 28 Dec. 3, Elgin 5-10.
Ivy Leaf Co.: Holyoke, Mass., 18, Springfield 19, N. Y. City 21 6, Brooklyn 28 Dec. 3, Boston 5-10.
J. K. Emmet: Cincinnati, 14, week, Louisville 21-6.
Joseph Jefferson: Philadelphia 14, week, N. Y. City 21, week, Brooklyn 28-Dec. 3, N. Y. City 5-10.
John F. Ward: Jackson Miss., 17, Natchez 18, New Orleans 21 6.
John S. Clarke: Baltimore 14-19.
John S. Murphy: Guelph, Ont., 17.
James Connor Roach: Providence Mass., 14 19, Lawrence 21, Lowell 22, Woonsocket R. I. 23, New Haven 24-6.
Joseph Murphy: Chicago 14-26, Elgin 28, Rockford 29, Janesville, Wis., 30, Milwaukee Dec. 1-3, St. Paul 5 10.
Jennie Yeamans: Terre Haute, Ind., 17, Evansville 18, Vincennes 19 Detroit 21-6.
James-Wainwright Co.: Topeka, Kas., 17, Wichita 18 19, Denver 21-6, Leadville 28 30, Pueblo Dec. 1, Colorado Springs 2-3, Larned 5, Emporia 6, Lawrence 7, Ft. Scott 8, Parsons 9, Springfield, Mo., 10, Ft. Scott 12, Little Rock, Ark., 13-14, Hot Springs 15, Texarkana 16.
Jennie Kimball's Mam'zelle Co.: Syracuse 14, week, Rochester 21, week, Troy 28-Dec. 3, Montreal 5-10, Toronto 12-17.
John E. Ince: Winsted, Ct. 17, Southington 18, Birmingham 19.
Jennie Holman: Greenville, Miss., 14, week.
James O'Neill: Birmingham, Ala., 16 17, Atlanta, Ga., 18-9, Macon 21, Columbus 22, Montgomery, Ala., 23, Selma 24, Mobile 25 6, New Orleans 28 Dec. 3. Houston, Tex., 5, Galveston 6-7, Dallas 9-10.
Jeffreys Lewis: New Orleans 14 26, Mobile 28-30, Selma Dec. 1, Montgomery 2-3, Birmingham 5-5, Rome, Ga., 7, Atlanta 8-10.
J. B. Polk: Mobile, Ala., 17-18, Montgomery 19, Birmingham 21-22, Knoxville 23-4, Chattanooga 25-6, Nashville 28-30.
John Dillon: Winnipeg 18-19.
J. H. Keane: Batavia, N. Y., 18-19, Syracuse 21, week.
Jennie Calef: Reading, Pa., 17-19, Boston 28-Dec. 3.
Jessica Thomas: Greensboro, N. C., 18-19, Charlotte 21-2, Spartanburg, S. C., 23-4.
Kate Forsyth: San Francisco Sept. 26, eight weeks.
Kate Castleton: Pittsburg 14, week, Cleveland 21-26, Detroit 28-30, London, Ont., Dec. 1, Hamilton 2 3, Toronto 5-10, Buffalo 12-14, Indianapolis 15-17.
Katie Putnam: Hot Springs, Ark., 17, Texarkana, Tex., 18, Paris 19, Sherman 21, Denison 22, Gainesville 23, Fort Worth 24, Cleburne 25, Waco 26, Dallas 28-9, Temple 30, Brenham Dec. 1.
Katie Hart: Middletown, Ct., 24.
Kittie Rhoades: Frederick, Md., 14-19, Columbia, Pa., 21-6, Reading 28-Dec. 3.
Keep It Dark: Grand Rapids, 14-19, Buffalo 21-26.
Kiralfy's Black Crook: Chicago 14-26.
Kindergarden: Lewiston, Me., 17, Biddeford 18, Portsmouth, N. H., 19, Amesbury, Mass., 21, Dover, N. H., 22, Nashua 23, Worcester, Mass., 28-9.
Lillian Lewis: Zanesville, O., 15-17, Grand Rapids 24 26
Louis Aldrich: Attleboro, Mass., 17, Springfield 18, Westfield 19, Troy 21-23, Albany 24-26.
Leech-Stevens Co.: Sturgis, Mich., 17, Bluffton 18, Marion 19, Decatur 21, Paxton 22, Lincoln 24, Springfield 25-6, Pekin 28, Monmouth 29, Amboy 30, Sterling Dec. 1, Freeport 2, Dubuque, Ia., 3.
Lewis Morrison: Portland, Ore., 21-6.
Lizzie Evans: Temple, Tex., 17, Fort Worth 18-19, Gainesville 21, Sherman 22, Greeneville 23, Tyler 24-25, Palestine 26, Shreveport, La., 28 9, Marshall, Tex., 30-Dec. 1, Little Rock 2, St. Louis 5-10.
Lagardere (Spectacle): Philadelphia 14, two weeks; Baltimore 28-Dec. 3.
Lights o' London: Boston 14-19, Utica, N. Y., 21, Cleveland 28-Dec. 3.
Louise Balfe: Nashville 17-19, Louisville 21-3.
Le Voyage en Suisse (Hanlons): St. Louis 14, week, Cincinnati 21, week, Dayton 28 9, Springfield Dec 1.
Lilian Olcott: Kalamazoo, Mich., 17 18, Milwaukee 21-3, Fond du Lac 24, Oshkosh, Wis., 25-6.
Lost in New York: Syracuse 14-19.
Little Nugget Co.: Des Moines, Ia., 17-19.
Little's World: Savannah 16-17, Charleston, S. C., 18-19, Columbia 21-2, Baltimore Dec. 5-10.
Leonzo Brothers: Detroit 14-19.
Louise Arnot: Shamokin, Pa., 14, week.
Lillian Kennedy: St. Clair, Pa., 14-19, Plymouth 21-5.
Margaret Mather: San Francisco Oct. 31, three weeks, Los Angeles Nov. 21-6.
Modjeska: Kansas City 14-19, Quincy, Ill., 21, Burlington 23, Decatur, Ill., 24.
Mrs James Brown Potter: N. Y. City Oct. 31-Nov. 19, Brooklyn 21-6.
Mme. Janauschek: Manchester, N. H., 24.
Monroe-Rice Co.: Newburg, N. Y., 17, Danbury, Ct., 18, Willimantic 19, Taunton, Mass., 21, Brockton 22, Lynn 23-4, Lowell 25, Fitchburg 26.
Maude Banks: St. Louis 14-19, Springfield, Ill., 21-2, Bloomington 23-4, Peoria 25-6, Milwaukee 28-30, Chicago Dec 5-10.
Mrs. D. P. Bowers: Springfield, Ill., 17, Peoria 18-19, Crawfordsville, Ind., 23, Ft. Wayne 24, Piqua, O., 25, Springfield 26, Columbus 28-30, Owensboro, Ky., Dec. 3.
Mrs Scott-Siddons: Napanee, Ont., 17, Belleville 21, Peterboro 22, Lindsay 23, Toronto 25-6, Owen Sound 28, Hamilton 29.
Mrs. Langtry: Harlem, N. Y. C., 14-19.
Maggie Mitchell: Atchison 17, St. Joseph, Mo., 18-19, Kansas City 21-6, Chicago 28-Dec. 3.
Minnie Maddern: Lincoln, Neb., 18-19, Kansas City 21-6.
May Blossom Co. (Adelman's): Beaver Falls, Pa., 17, Rochester 18, Newcastle 19, Sharon 22, Wheeling, W. Va., 23, Zanesville, O., 24, Marietta 28 9, Parkersburg, W. Va., 30 Dec. 1.
Milton Nobles: San Francisco 14-Dec. 3.
Mestayer's Tobogganing: Cleveland 21-6, Buffalo 28-30.
Michael Strogoff Co.: Washington 14, week, Pittsburg 21 6, Louisville 28 Dec. 3, Cincinnati 5-10.
Marie Prescott: Spartanburg, S. C., 17, Asheville, N. C., 18, Knoxville, Tenn., 19, Johnson City 21, Bristol 22, Roanoke, Va., 23-4, Lynchburg 25 6.
Moulton Dramatic Co.: Lowell, Mass., 14-19, Gloucester 21-6.
Mattie Vickers: Chariton, Ia., 17, Oskaloosa 18-19, Grinnell 21, Waterloo 22, Boone 23, Des Moines 24, Ottumwa 25, Mt. Pleasant 26, Galesburg, Ill., 28, Bushnell 29, Keokuk, Ia., 30, Lincoln, Ill., Dec. 1, Bloomington 2, Springfield 3.
Murray and Murphy: Madison, Wis., 17, Oshkosh 18, Fond du Lac 19, Milwaukee 20-2, Dubuque, Ia., 25, Cedar Rapids 26, Creston 28
Maggie Harold: Pottsville 21-6.
My Geraldine Co.: Columbus, O., 17-19, Cleveland 21-6.
Myra Goodwin: Cleveland 17-19, Syracuse 21-6, Toronto 28-Dec. 3.
Mrs. W. H. Riley's Co.: Boonville, Mo., 14-19
Martyr Co.: Philadelphia 14, week, Norfolk 28-Dec. 3, Richmond 5-7.
Marguerite St. John: Utica, N.Y., 23-4.
Mora: Newmarket, N. H., 14-19.
Newton Beers (Lost in London): Columbus 14-19, Indianapolis 21-6, St. Louis 28-Dec. 3, Chicago 5-10.
Neil Burgess: Los Angeles, Cal., Nov. 7, week, San Francisco 21-Dec. 10.
N. C. Goodwin: Philadelphia 14-19, Haverhill, Mass., 21, Manchester, N. H., 22, Portland, Me., 23-4, Portsmouth, N. H., 25, Lynn, Mass., 26, Washington 28-Dec 3.
Nellie Walters: Algona, Ia., 17-19, Luverne, Minn., 21-3, Sioux Falls, Dak. 24-6.
Natural Gas Co.: Denver 14, week, Colorado Springs 21-2, Pueblo 23, Leadville 24-6.
Nobody's Claim Co.: Cincinnati 14-19, Louisville 21 6
N. S. Wood: Pittsburg 14-19, Cincinnati 21-6.
Nellie Free: Niles, O., 17-19, Mansfield 21-3, Bucyrus 24-6, Upper Sandusky 28-30.
Only a Farmer's Daughter Co.: Hastings, Minn., 17, Duluth 18-19.
Osbourne-Stockwell Co.: Santa Barbara, Cal., 17-19, Visalia 21, Fresno 22, San Jose 23-4, Santa Rosa 25-6, Oakland 28-30, San Francisco Dec 5—indefinite season.
Oliver Byron: Chicago 14-Dec. 3, Columbus, O., 5-10.
Ollie Redpath: Milwaukee 17-10.
One of the Bravest: Chicago 14-26.
On the Rio Grande: Bloomington, Ill., 17, Lafayette Ind., 18, Huntington 19, Lima, O., 21, Findlay 22, Springfield 24, Middletown 25, Hamilton 26, Cincinnati Dec 3.
Parlor Match Co.: Jersey City 14, week, N. Y. City 21, week, Philadelphia 28-Dec. 3, Brooklyn 5-10.
Our Railroad Men: Wheeling, W. Va. 24-6.
Plum Pudding Co.: Lake Charles, La., 19, Orange, Tex., 21, Houston 22-3, Memphis 28-Dec. 3.
Passlor's Grass Widow: New Haven 21-2, Providence 23-6
Patti Rosa: Hopkinsville, Ky., 17-18, Clarksville 19, Nashville 21-4, Birmingham, Ala., 25 6, Selma 28, Mt. Gilead 29
Pete Baker: Philadelphia 14-19, Lancaster, Pa., 21, Reading 22, Phoenixville 23, Norristown 24, Bristol 25, Burlington, N. J., 26, Boston 28 Dec 3
Payments of Paris: Baltimore 14 19
Peck's Bad Boy Co. (Atkinson's): Baltimore 14, week, Washington 21, week, Pittsburg 28-Dec. 3.
Robert Downing: Minneapolis 21 6, St. Paul 28-Dec. 3, Chicago 5-10, Memphis 12-17.
Rosina Vokes Comedy Co.: San Francisco Oct. 31, three weeks, Los Angeles Nov. 28.
Robson and Crane: N. Y. City Sept. 26—indefinite season.
Roland Reed: St. Paul 17-19, Duluth 21-3, Milwaukee 24-6, Chicago 28-Dec 3, Coldwater, Mich., 5, Flint 6, Buffalo 7-10, N. Y. City 12, week.
Run of Luck: Boston Sept. 12—indef. season.
Richard O'Gorman: Chippewa Falls, Wis., 17, Eau Claire 18, Winona, Minn., 19, Lacrosse, Wis., 21, Stillwater, Minn., 22, Duluth 23 4, Brainerd 25, St. Cloud 26, Northfield 28, Faribault 29, Mankato 30, Rochester Dec. 1, Austin 2, Decorah, Ia., 3.
Rag Baby: Kansas City 14-19, Quincy, Ill., 24.
Richard Mansfield: Baltimore 14-19, Washington 21-6, Cincinnati 28 Dec. 3
Robert Mantell: Philadelphia 14, two weeks.
Rhea: Kingston, Ont., 17, Belleville 18, Peterboro 19, Hamilton 21, Niagara Falls, N. Y., 22, Lockport 23, Rochester 24 6, Knoxville, Tenn., 28, Chattanooga 29, Birmingham, Ala., 30, Meridian Dec. 1, Jackson 2, Natchez 3.
Rentfrow's Pathfinders: Valparaiso, Ind., 14-19.
Redmund-Barry Co.: Danville, Va., 17, Columbia, S. C., 18-19, Charleston 21-2, Macon, Ga., 23, Columbus 24, Atlanta 25-6, New Orleans 5 17.
Ranch 10 Co.: Worcester, Mass., 17-18, Holyoke 19, Putnam, Ct., 21.
Salsbury's Troubadours: Warren, Pa., 17, Bradford 18, Erie 19, Akron, O., 21, Lima 22, Dayton 23, Indianapolis 24-6, Chicago 28-Dec. 3.
Streets of New York: Brooklyn 14, week.
Shadows of a Great City: N. Y. City 14-19, Philadelphia 21-6, Baltimore 28-Dec. 3.
Still Alarm Co.: Albany 14-19.
Silver King Co.: Philadelphia 14, two weeks, Baltimore 28-Dec. 3, Wilmington, Del., 5-7, Trenton, N. J., 8-10
Sol Smith Russell: Lexington Ky., 17, Knoxville, Tenn., 18, Chattanooga 19, Atlanta, Ga., 21 2, Birmingham, Ala., 23, Nashville 24 6, Evansville, Ind., 28, Paducah, Ky., 29, Cairo, Ill., 30, Memphis Dec. 1-3, Helena, Ark., 5, Pine Bluff 6, Little Rock 7, Hot Springs 8, Texarkana 9, Shreveport, La., 10.
Skipped by the Light of the Moon: Atlantic, Ia., 17, Omaha, Neb., 18-19, Creston, Ia., 21, Ottumwa 22, Moline, Ill. 23, Davenport, Ia., 24, Ft. Madison 25, Burlington 26, Chicago 28-Dec. 3.
Sid France: Paterson, N. J., 14-19, Reading, Pa., 24 6.
Sallie Hinton: Tacony, Pa., 17-19, Lancaster 21-6, Hanover 28-30, York Dec. 1-3.
Sam'l of Posen Co.: Montreal 21-6, Ottawa 28-9, Ogdensburg, N. Y., 30, Watertown Dec. 1, Utica 2.
Smith's U. T. C. Co.: Fall River, Mass., 18-19.
Scoban-Willard Co.: Grand Rapids 14-19, Ottawa, Ill., 22.
Stuart Theatre Co.: Michigan City, Ind., 14, week, Frankfort 21-6, Muncie 28-Dec. 3
Seymour-Stratton Co.: Sanford, Me., 16-17.
Two Johns: Cleveland 14-19, Sandusky 21, Fostoria 22, Tiffin 23, Toledo 24, Adrian, Mich., 25, Jackson 26, Chicago 28-Dec. 3.
The Soggarth: Troy 24-6, Rochester 28-30.
Tin Soldier: Omaha 17-20, Des Moines 21, Cedar Rapids 22, Peoria, Ill., 23, Milwaukee 24-6, Indianapolis 28 Dec. 3.
T. W. Keene: Dallas, Tex., 16 17, Denison 18, Sherman 19, Paris 21, Texarkana 22, Hot Springs, Ark., 23, Pine Bluff 24, Little Rock 25-6, Memphis 28-30, St. Louis Dec. 5 10.
Two Old Cronies: Charleston, S. C., 16-17, Raleigh, N. C., 18, Fayetteville 19, Richmond, Va., 21-3, Norfolk 24 6
T. J. Farron: Indiana Pa., 17, Tyrone, 19, New Haven, Ct., 21-3, Bridgeport 24-6.
Taken from Life: Worcester, Mass., 24 6.
True Irish Hearts: Winsted, Ct., 21, North Adams, Mass., 22-3, Cohoes, N. Y., 24, Elmira 25-6.
Thrown Upon the World Co.: Akron, O., 17-19, Canton 21, Massillon 22, Upper Sandusky 23, Fort Wayne, Ind., 25 26, Lima, O., 28, Van Wert 29, Sidney 30, Dayton Dec. 1-2, Middletown 3, Indianapolis 5-10.
Trelegan-Seward Co.: Holly, Pa., 17 19.
Trixie Co.: Kokomo, Ind., 17, Peru 18, Danville, Ill. 28.
Ullie Akerstrom: Meadville 14, week, Newcastle 21, week, Lockport, N. Y., 28, week, Auburn Dec. 5 10, Rome 12-17, Utica 19 24.
Vernona Jarbeau: Louisville Nov. 7, week, Cincinnati 14, week.
W. J. Scanlan: St. Louis 21-6, Chicago 28 Dec. 3, Detroit 5-10, Cincinnati 12-17
Winnett's Passion's Slave Co.: Louisville 14, week, Nashville 21-3, Evansville, Ind., 24-5, Vincennes 26.
Winnett's Great Wrong Co.: Kansas City 14, week, Topeka, Kas., 21-2, Atchison 23, St. Joseph, Mo., 25, Council Bluffs, Ia., 26.
White Slave Co.: Chicago 21-6, Pullman 28, South Bend, Ind., 29, Port Huron, Mich., 30.
Weston Brothers: Baltimore 14-19, Hoboken 21-6, N. Y. City 28-Dec. 3
Waite's Co.: Cumberland, Md., 21 6, Frederick 28-Dec 3, Carlisle, Pa., 5-10
Wilson Day Co.: Pittsfield, Mass., 14 19, N. Adams 21-6, Hoosic Falls 28-Dec. 3.
Wages of Sin: N. Y. City 14 19
Webster-Brady Co.: Los Angeles, Cal., 14-Dec. 3.
We, Us & Co.: Decatur, Ill., 19.
Zitka Co.: Richmond, Va., 17-19, Norfolk 21-3, Annapolis, Md., 24, Norristown, Pa., 26.
Zozo: Cincinnati 14, week, Baltimore 21-6.

OPERA AND CONCERT COMPANIES.

Adelaide Randall Opera Co.: Galveston 17-19, Houston 21-2, Huntsville 23, Palestine 24.
Bostonians: Detroit 14, week, Cleveland 21, week, Chicago 28, two weeks, Peoria Dec. 12-13, Quincy 14, Kansas City 15-18, Leavenworth 19.
Bennett-Moulton Opera Co. No. 1: Lynn, Mass., 14-19 New Bedford 21-6.
Boston Stars: Johnstown, Pa., 24.
Bensberg Opera Co.: Chillicothe, O., 17-18, Hamilton 19, Owensboro, Ky., 21-2, Henderson 23, Madisonville 24, Princeton 25, Louisville 28-30, Lexington Dec. 1.
Bennett-Moulton Opera Co. A: Norristown, Pa., 14-19.
Bennett-Moulton Opera Co. B: Lynn, Mass., 14-19.
Casino Erminie Co.: Washington 14-19, Philadelphia 21—indefinite season.
Casino Erminie Co. No. 2: Providence 14-19, Worcester, Mass., 21, Springfield 22-3, New Haven, Ct., 24-6, Newport, R. I., 28, Attleboro, Mass., 29, Fall River 30, Lawrence Dec. 1, Haverhill 2, Burlington, Vt., 3, Montreal 5-10.
Conried-Hermann Opera Co.: Cleveland 16-19, Massillon 21, Canton 22, Steubenville 23, Wheeling, W. Va., 24, Mansfield, O., 26, Tiffin 28, Findlay 29, Lima 30, Sandusky Dec. 1, Toledo 2-3, Adrian, Mich., 5, Jackson 6, Ann Arbor 7, Detroit 8-10
Carleton Opera Co.: Memphis 14, week, Chattanooga, Tenn., 21-2, Atlanta, Ga., 23-4, Montgomery, Ala., 25-6, Birmingham 28-9, Selma 30, Mobile Dec. 1-3, New Orleans 5-10.
Criterion Opera Co.: Logansport 14, week, Lafayette 21-6, Terre Haute 28 Dec. 3, Vincennes 5-10, Evansville 12-17
Crescent Opera Co.: Savannah 19, Augusta 21, Columbia, S. C., 22, Charlotte, N. C., 23, Danville, Va., 24-6, Greensboro 28, Raleigh 29.
Clara Louise Kellogg: Chillicothe, O., 17-18, Hamilton 19.
Dunlap's Opera Co.: St. Louis 14, week, Burlington, Ia., 21, Rockford, Ill., 22-3, Davenport 25-6, Peoria 28-9
Davis Greenwood Opera Co.: Malone, N. Y., 17, Oswego 19
Eleanor Opera Co.: Olean 18, Titusville 19, Beaver Falls 21.
Fifth Avenue Opera Co.: Jamestown, N. Y., 14, week.
Foster's Ideal Opera Co.: Chicago 7, two weeks, St. Paul 21, week, Minneapolis 28-Dec. 3, Louisville 12-17.
Kimball-Corinne Opera Co.: Buffalo, N. Y., 14 19, Cleveland 21-6, Cincinnati 28-Dec. 3.
Little Tycoon Opera Co.: Canandaigua 17, Elmira 18 19, Detroit 21, week.
Little Tycoon (Eastern): Meriden, Ct., 18, Hartford 19, Holyoke, Mass., 21, Westfield 22, Pittsfield 23, Chicopee 24.
MacCollin Opera Co.: Norfolk, Va., 17-19, Richmond 21, week.
Mendelssohn Quintette Club: Hanover, Pa., 17.
Montague-Turner Opera Co.: Canandaigua, N. Y., 24.
Madame Fry's Co.: Bellaire, O., 17, Washington, Pa., 19.
McCaull's Opera Co.: N. Y. City Nov. 21—indefinite season.
National Opera Co.: Pittsburg 17-19, Cincinnati 21, week, St. Louis 28-Dec. 3, Kansas City 5-10, Topeka, Kas., 12, St. Joseph, Mo., 13-14, Lincoln, Neb., 15, Omaha 16 17.
Noss Family: Castile, N. Y., 17, Perry 18, Wyoming 19, Leroy 21.
N. Y. Ideal Opera Co.: Vicksburg, Miss., 21, Jackson 24 5, Meridian 26.
Rhinehart Sisters' Opera Co.: Wheeling, W. Va., 14 19, Washington, Pa., 21-6, McKeesport 28-Dec 3.
Royce-Lansing Bell-Ringers: Townsend, Mont., 17, Missoula 21, Spokane Falls, Wash. Ter., 22, Cheney 23, Sprague 24, Walla Walla 26, Dayton 28, Pendleton, Ore., 29, Baker City 30-Dec. 1, Union 2, Le Grande 3, Arlington 5, Goldendale 6.
Rock Band Concerts: Easthampton, Mass., 18, Holyoke 19, Westfield 21, Pittsfield 22, Lee 23, N. Adams 24.
Starr Opera Co.: Tamaqua, Pa., 14-19, Altoona 21-6, Cincinnati 28-Dec 3, Chicago 5-7.
Wilbur Opera Co.: Rochester 14-19, Troy 21 6, Buffalo 28-Dec. 3

MINSTRELS.

Barlow Brothers: Wilmington Del., 17.
Beach and Bowers': Sedalia, Mo., 19.
Baird's: Beaumont, Tex., 17, Houston 18-19, Galveston 20-1.
Field's United Operatic: Wheeling, W. Va., 19, Bellaire, O., 21, Cambridge 22, Marietta 25, Parkersburg, W. Va., 26, Middleport, O., 28, Gallipolis 29, Charleston, W. Va., 30, Huntington Dec. 1, Ashland, Ky., 2, Ironton, O., 3.
Gorman Brothers': Toledo, O., 17 19, Detroit, Mich., 21-4, E. Saginaw 24, Bay City 25, Flint 26, Lansing 28, Muskegon 29, Grand Rapids 30, Battle Creek Dec. 1, Kalamazoo 2, Fulton, Ill., 3, Chicago 5-10.
Haverly's: New Orleans 14-19, Mobile 21-2.
Hi Henry's: Waterloo, N. Y., 17, Canastota 18, Oneida 19.
Hennessy's: Bridgeport 17-19.
McN. J. S.: Gloversville, N. Y., 17, Amsterdam 18, Troy 19, Brooklyn 21 6, Brooklyn, E. D., 28 Dec. 3.
McIntyre and Heath's: San Diego, Cal., 17, Victoria 18.
Moran-Thomas: Brooklyn 14-19, N. Y. City 21 6.
Rice, Hart and Ryman's: Tyrone 17, Lock Haven 18, Corning, N. Y., 19.
Sweatnam, Rice and Fagan's: N. Y. City 14-19, Brooklyn 21-6.
T. P. W.: Worcester, Mass., 19, Washington 21-6, Alexandria, Va., 28, Richmond 29-30, Norfolk Dec. 1, Petersburg 2, Lynchburg 3.
Wilson and Rankin's: Ft. Wayne, Ind., 17, Minneapolis 21-6.

VARIETY COMPANIES.

Australian Novelty Co.: N. Y. City 14-19, Paterson, N. J., 21-6, N. Y. City 28-Dec. 3.
Arizona Joe: Brooklyn 14 16.
Dick Sands: Bloomsburg, Pa., 19, Elmira, N. Y., 24.
Duncan Clark's Co.: Boston 14-19, Springfield, Mass., 21-6.
Emily Soldene Co.: Decatur, Ill., 18, St. Louis 21-6.
Fitzgerald's Early Birds Co.: Brooklyn 14, week, N. Y. City 21-6, Buffalo 28-Dec. 3.
Gus Hill's Co.: N. Y. City 14-19.
Gilday-Hearn Co.: Hoboken 14-19.
Hallen-Hart Co.: Philadelphia 21-6, N. Y. City 28-Dec. 3, Boston 5 10
Harry Williams' Co.: Brooklyn 14 19, Washington 21-6.
Howard Athenaeum Co.: Newark 14, week, Baltimore 21, week, Philadelphia 28-Dec. 3, Pittsburg 5-10
Hyde's Specialty Co.: St. Louis 14, week, Kansas City 21-6.
Julien's Mephisto: Brooklyn 21-6.
Kernell's Co.: Albany, N. Y., 14-19, Syracuse 21-6.
Lily Clay's Co.: Baltimore 14-19.
Mignani-Siegrist Co.: Cincinnati 14-19, Toledo 21-3, Wheeling, W. Va., 24-6, Pittsburg 28-Dec 3.
Marinelli's Congress: Louisville 14-19, Chicago 21-Dec. 3.
Miaco's Co.: Buffalo 14-19, Youngstown, O., 22, Canton 23, Clifton 24, Bellefontaine 25, Springfield 26.
Night Hawks: Providence 14, week.
Night Owls: Philadelphia 14-19, Pittsburg 21-6.
Pat Rooney: Hoboken 14-19.
Rentz-Santley Co.: Buffalo 14-19, Chicago 21-Dec. 3.
Reilly-Wood Co.: Pittsburg 14-19, Cincinnati 21-6.
Sparks Brothers: Lehighton, Pa., 17, Allentown 19.
Sheffer-Blakely Co.: Chicago 14-19.
Silbon's Co.: Newark 14-19, Wilmington, Del., 21-6, Brooklyn 28-Dec. 3, Washington 5-10.
Tony Pastor's Own Co.: Brooklyn 14-19.

MISCELLANEOUS.

Bristol's Equescurriculum: Houston, Tex., 14-19, San Antonio 21 6, Austin 28-30.
Barrett's Circus: Savannah 23.
Coup's Equines: Iowa City, Ia., 14-19.
Doris' Circus: Richmond, Tex., 17, Houston 18, Galveston 19, Huntsville 21, Crockett 22, Palestine 23, Tyler 24, Henderson 25, Longview 26, Shreveport, La., 28, Marshall 29, Texarkana 30, Hope, Ark., Dec. 1, Little Rock 2.
Gleason's Horses: Worcester, Mass., 15-19.
Herrmann: New Haven 17-19, Plainfield, N. J., 21, Orange 22, Elizabeth 23, Trenton, N. J., 24, Reading 25-6 Pittsburg 28-Dec. 3.
Kellar: Fort Wayne, Ind., 17-19, Chicago 21-6, Milwaukee 28-Dec. 3, Peoria, Ill., 5-7.
Magri Troupe: Grand Rapids, Mich., 17-19.
La Cardo: Binghamton, N. Y., 17-19.
Royal Marionettes: Athens, Ga., 17-19.
Sells' Circus: Americus, Ga., 17, Macon 18, Atlanta 19.

* Dramatic Bibliography.

It is a rather singular fact that no one had made the attempt of compiling a Bibliography of the general literature of the stage previous to the undertaking of this arduous task by Robert W. Lowe. There are numerous catalogues of plays in existence, and bibliographers have devoted considerable attention to Shakesperean literature, but, as the prospectus of Mr. Lowe's work informs us no attempt has been made to give even the baldest catalogue of the large and curious mass of books relating to the History of the Stage, the Biographies of Actors and Actresses, the Controversy regarding the Influence of the Stage, the numerous curious Theatrical trials and the many scandalous attacks on the personal character of celebrated performers. The present work does not embrace the theatrical literature of the United States; Mr. Lowe deigns to mention "The Actors and Actresses of Great Britain and the United States," a recent publication to which he was invited to contribute several sketches, but the reader will search in vain for Dunlap's "History of the American Theatre." Rees' "Dramatic Authors of America," Ireland's "Records of the New York Stage," etc. With the co-operation of an American writer versed in dramatic literature relating to this country, Mr. Lowe might easily have enchanced the value by widening the scope of the volume. We should not be two exacting, however, considering that this species of literary research does not hold out very great financial inducements to the compiler. Indeed, the edition of this bibliographical dictionary has been limited to 500, 150 of which have been consigned to J. W. Bouton for American customers.

The work contains about 2,000 titles, which have been arranged alphabetically, with exhaustive cross references. Mr. Lowe frequently adds pertinent notes of actors and actresses, with an account of the occurrences to which particular works refer. He has excluded titles of plays except where they contain remarkable prefaces or other features of historical or controversial interest; and of Shakespearean, only such works have been included that refer to the performance of Shakespeare's plays or the representation of his characters by particular actors. We are at a loss, however, to account for some glaring omissions that clearly come within the scope of Mr. Lowe's prefatory announcement. Surely the "Essay on the Drama," by Sir Walter Scott, is of as much importance to dramatic students as "An Account of the First Edinburgh Theatrical Fund Dinner," which is the only work cited under Scott's name. For that matter, we see no reason why Chambers' "Cyclopedia of English Literature," Shaw's "Manual," Hallam's "Introduction to Literature of Europe" and other reference works embodying valuable chapters on the English drama should not have been cited somewhere in a compendium of this character. Among other books that appear to have escaped Mr. Lowe's attention are "On Actors and the Art of Acting," by George Henry Lewes, as well as "The Actor's Art," by Gustave Garcia. Comprehensiveness has also been sacrificed by leaving out most of the works by English authors treating of the stage in France and other European countries. Probably the most serious drawback of this publication as a book of reference is the lack of an analytical index. It is but fair to mention that Mr. Lowe makes the statement in his preface that he has not given the title of "Bibliography" to this work because "it is at once something less and something more than a bibliography." This just about epitomizes the value of his handbook for the literary worker.

The sales of Mr. Herman and Mr. Lacy are among the quotations of prices at recent famous auctions of dramatic libraries. There is also much incidental information compressed into the notes. This feature is especially worthy of commendation. In one of these notes, for instance, we are told that Addison's famous tragedy of Cato was produced at Drury Lane in 1713, and that it owed its phenomenal success at the time less to its intrinsic merits than to party feeling. Hence the numerous pamphlets to which it gave rise. In another explanatory clause it is mentioned incidentally that William Archer is one of the best known critical writers on dramatic subjects, and that he is now the theatrical critic of the *World*, having succeeded the late Dutton Cook. Austin Brereton is paragraphed as a well-known critic and dramatic historian, who is assistant editor of the *London Theatre*, and a constant contributor to the *Stage*, of which he is principal critic. These annotations abound throughout the book, and afford an excellent opportunity of reviving forgotten episodes, besides throwing side lights on the personality of current critics and modern English playwrights.

What the student of dramatic literature will find particularly valuable are the historical works relating to the English, Scotch and Irish stage. Under the title "Jackson" we find "the history of the Scottish stage from its first establishment to the present time, by John Jackson, ten years manager of the Theatre Royal, of Edinburgh. Published in 1793." For other events of the Scottish trade we are referred to the title "Edinburgh," where several pages of pamphlets and periodicals are cited that touch upon the subject. The same holds good concerning the Irish stage under the head of "Dublin."

The books and pamphlets cited relating to the English stage are especially numerous. We notice that most dramatic periodicals of of the last century seem to have been short-lived. The *Era*, established in 1838, proved a remunerative venture almost from the start, and the *Illustrated Sporting and Dramatic News*, *The Stage* and other dramatic papers of later date are also said to be on a solid foundation.

A list of initials and pseudonyms is given at the end of the volume. The typographical features and binding are of the excellent standard of the high-priced London publications. On the whole the compiler deserves commendation for careful research in an untrodden field. It is to be regretted that he could not have made his "Bibliographical Account of English Literature" something less insular and something more comprehensive.

* A Biographical Account of English Theatrical Literature from the Earliest Times to the Present Day. By Robert W. Lowe. London: John C. Nimmo. New York: J. W. Bouton. 1887.

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The Actresses' Corner.

I fully believe there's nothing new in the way of colors, costumes or styles under the sun. Here I buy a nice pair of olive lizard-green gloves to send my ma. She writes me back it's "her favorite shade—the very best for wear—tea-green." It seems tea-green forty years ago was the favorite shade, and the brand-new "lizard-green" is exactly the same color. Then, again, the fashionble "primrose color" is the old, old shade called sulphur.

* * *

Some people keep things. Ma is one of them She produced six pairs of tea colored gloves—some presents she had received in 1839 or '40. Never had 'em on; just bundled 'em up and kept 'em till the stitching rotted and they opened at a touch in every seam. When jerseys came in she found a knit "Spencer waist," done in purse-twist—just as fine a jersey jacket as was ever seen. The minute she saw a dolman she could match it with a "visite." I climbed up into Connecticut with the latest agony, a Boulanger hat, on my head. "Dear me! Markis Lafayette," she cried. She didn't have the frame, but, as sure as you are born, she had it ripped up and rolled up in a bundle There it was, in pieces of flowered silk. Laid on the new hat, it covered it exactly.

* * *

She has the materials of a hundred hats, each batch neatly tied up and labelled. When Jenny Lind died she produced the huge pasteboard ticket (minus the coupon) that had taken her in to hear the famous diva. Everything she ever had she still keeps. So, according to ma, we have got no actually new "traps." There are no new colors, no new styles.

She got to talking of bustles the other day. In 1844 they wore huge ones; the dresses were simply limp skirts of sometimes nine widths of silk; these hung over the bustle, and then in toward the feet, giving a most ridiculous effect to the female form divine. "We wore cloaks that year, made of bright-colored plush, that fitted the figure in the back; were split up the waist in the skirt, to let the amount of stick-out appear, and were trimmed round with bands of fur and worn with boas." Just exactly the style most popular for opera wraps.

* * *

There are a great many elegant toilets on conspicuous people seen at the theatre these early Winter nights. I looked around, at Potter's first presentation of Loyal Love. There was that old war-horse, General Sherman, paying devoted attention to a pretty girl. There's no beau in the business like the General. He never deserts his lady. No cigarette tempts him from his allegiance, no engagement to see a man takes him from his girl. He sits up and beams, and talks, and makes himself agreeable to her. The younger men haunt the corridors and adjacent bars. Sherman never loses a minute.

* * *

The tremendous legs of Baron Blanc bear him into most all the first-nights at theatres. He is not quite as tall as his neighbor when he sits, nine times out of ten, But when he uncoils those legs—great Scott! to what height do they carry him. Nowadays he is accompanied by his wife, a pretty woman who was a Mrs. Reigel, the divorcee of the drugman in Philadelphia by that name. She made a partial success on the stage when Brotherton produced The Mystic Isle, some seasons ago in the city of Quakerdom.

* * *

Then you will always find the Ticker Twins, Fred Gould and O'Brien, in a first-night house; Wright Sandford certainly. That pink of perfection, cool, calm and imperturbable, is a delight to everybody. I don't know a man who can walk down an aisle and count so many friends—who can walk down an aisle and make so many friends. There is a diffusive sweetness about Wright Sandford that makes him a "thing of beauty and a joy forever."

* * *

Of course, well up to the front is that Frenchman, Marquis de Croisic. What ever on earth keeps him in this country? Delmonico's cuisine appears to be the detaining cause. You find him just topping off his dinner at eight with Madame la Marquise. They go to a show and indigestively contemplate it till eleven, and at 11:30 they are at Delmonico's again, getting supper.

* * *

That lady with the bright face, the Dickinsonian chin, the eager eyes and blonde hair we almost always see at a premiere, wrapped in a cloak bordered with sable and sporting jaunty hats of black and pink, is the Poetess of Passion, Ella Wheeler Wilcox. She earnestly desires the success of every woman, and is disposed to think Potter does remarkably well.

* * *

A florid, hearty, well-fed woman, who doesn't care a rap if her dress is buttoned right or wrong—who looks over a house and bows to this party and that—who gets up and trots round and interviews folks—is Mrs. John Bigelow. She is an adherent of Mrs. P.'s, and greets you at the Fifth Avenue with the inquiry, "Isn't she doing splendidly! I've just been telling Mr. H. Clay Miner—(by the way, is it Clay in the hands of the Potter that parts his name in the middle just now?)--what a treasure he has discovered; but he is a miner and accustomed to rich finds. I don't think he appreciates what he's got."

* * *

My soul! but one row has a party of mediæval maidens. They are all done up *a la* Terry, with flying nimbuses of floating hair—the Misses Deshon. Such aesthetic heads and stained-glass-window hair! These ladies always love some stage luminary, and probably just now it's Mrs. Potter.

* * *

Have any of you seen Mrs. Langdon, a lady of literary tastes, who hops on here from the East occasionally? No? Well. she's worth looking up. The pesyke knot that the hair-dressing girl told me of is out on her head in wildest form. On the end of the hair-handle is a pendant snarl she thinks too literary for anything. What with puffed sleeves, no hat, pesyky knots and an eye glass, Mrs. Langdon gives an antique and classic flavor even to Cora Potter's show.

FROU FROU.

London News and Gossip.

LONDON, Nov. 2.

As has happened a good many times lately, the burden of my letter will deal to a great extent with matters of American interest. The first of these concerns the production at the Princess' last Friday night of a new one-act play entitled Editha's Burglar, which (I gather from my MIRROR) is not altogether unknown in New York. At an early hour on Friday night large numbers of good Americans might have been observed in the Princess' stalls, where they waited for some five-and-twenty minutes after the advertised time to see the piece in question. You know of course that Editha's Burglar was adapted by Cleary from one of Mrs. Burnett's stories. You also know all about its plot. I shall, therefore, say no more on this head; but will make a few critical remarks on the play as it appeared to us natives of the mother country.

* * *

Editha's Burglar is certainly a pretty little piece, with here and there some excellent comedy and some real devotional touches; but it has too much "sentiment" for our tastes, and the theological discussions and Sunday-school talk of the seven-year-old heroine, are a bit beyond us. Moreover, for an incident of the kind, Cleary's playlet is far too long. The heroine's part could well be cut down at least one-third. On Friday night the many lengths allotted to Editha quite tired its representative, Miss Gracie Murielle, a marvellous child-actress, who is, I am told, also of American extraction. Whether she is so or not, I care little. I only know that she is the best child-actress I have ever seen on any stage Therefore am I the more sorry that her powers should be over-taxed; for she has evidently a brilliant career before her, if taken care of. The defects I have named might be easily removed. In all other respects Editha's Burglar is refreshing, and therefore welcome. Cleary, the adapter, who has, till now, not been seen to much advantage here, gave a natural and touching representation of Editha's supposed Papa; and Arthur Wood, a well-known low comedian, did his best for the character of the none too enterprising burglar, who neglects his business in order to discuss ethics with the aforesaid Editha. At the end of the little piece little Gracie Murielle was greeted with thunders of applause, and then most of the audience present sat down to sample another American production, Shadows of a Great City, to wit which there and then entered upon its hundredth performance.

* * *

My next item of American interest is that on Saturday night at the Opera Comique the Widow O'Sheridan appeared in a new piece written by himself and a collaborator. This was entitled Bridget O'Brien, Esq., and was intended as a sequel to the now somewhat threadbare Fun on the Bristol. The semi-ternal widow was of course the chief character. Around her there circulated her married daughters and their husbands, and, by way of foil to this Irish mother-in-law, there was a a Yankee widow, represented by Eleanor Bufton, an old time Strand favorite.

* * *

Sheridan has had such hard luck of late at this apparently ill-fated house that I wish I could speak in favorable terms of his latest venture; but, alas! I cannot, and so will conclude my remarks on this subject by wishing him better luck next time.

* * *

This afternoon, too late for incorporation in this letter, there will be produced at Drury Lane a large sized Egyptian tragedy called Nitocris, written by Clotilda Graves, who is, as I have told you before, the sister-in-law of Willie Edouin's business manager, William Greet. Clotilda was a little while ago concerned with Yorke Stephens in an adaptation of Von Moser's Haroun Alraschid, which they called The Skeleton. This is to be put on at the Olympic for a series of matinees, commencing on Saturday next.

* * *

By a strange coincidence, on the same evening Charles Hawtrey will produce at the Globe, from which The Doctor has just been dismissed, a new three-act farcical comedy (adapted from the same German source), by Sidney Grundy, who, since his share in The Bells of Haslemere, seems to be coming in for plenty of commissions. He calls his new adaptation The Arabian Nights.

* * *

Just after I sent to you last week there was produced at the Royalty by Manager Mayer, Paul Delair's comedy L'Aine, which had only been played before at a couple of scratch performances at Lyons. The event, therefore, had something of a first-night interest. I will not now enter into details, as a new play produced yesterday calls for fuller attention. I may tell you, however, that L'Aine has a very strong first act, showing how the younger brother of a man just deceased turns up to take possession of the estate, and by his drunkenness and brutality makes it warm for all and sundry until a curse hurled at him by a young lady whom L'Aine (the deceased) had adopted awakens in him feelings of bitter remorse, and after several struggles he becomes converted, and henceforth leads a better life. This dissolute and eventually respectable person was represented by the great Coquelin, who made a tremendous hit, bringing into full relief all the many sides of this difficult character. Coquelin is, at the time of writing, playing Dennery's Don Cesar de Basan, and on Friday next he will produce Banville's Gringoire which was played in America, I believe, under the title of The King's Pleasure, and is now being represented by our Beerbohm Tree as The Ballad Monger.

* * *

This has been a rare week for the matineers, or, to speak by the card, it will be ere it has come to an end. On Tuesday afternoon Messrs. W. Lestocq and Henry Cresswell's new and original three-act drama, In Danger, was played at the Vaudeville. Of Nitocris at Old Drury this afternoon I have already written, and though I shall hurry up there presently to see what this Serpent of the old Nile is like, there is no chance of my returning in time for to-night's post. Of H. A. Jones' new play, Heart of Hearts, which is to be put on at the Vaudeville to-morrow afternoon, I warned you last week. Jones and Clo Graves shall have justice done them next week. For the present I must confine my attention to In Danger. One of the authors—Lestocq—was formerly a member of the Vaudeville company, and has of late been much addicted to writing for the stage. Cresswell, his collaborator in the present case, is a merry little parson, and the combination of Church and Stage has here been on the whole fortuitous.

* * *

In Danger is about as new and original as the majority of plays bearing that description, but not more so. Kate and Lily—two sisters who have, owing to some unexplained cause, been stranded at Monaco in a stone-broke state—are received into the house of Mrs. Vane, a harridan who keeps a private gaming-table. The girls are decked out in finery, and are expected to make themselves agreeable to male guests. In a word, they are decoys, and it is more than doubtful whether Lily—who is of a more flighty nature than her sister—has not done something more than merely appear to be a young lady of particularly easy morals. Kate is beloved by Stewart, a gentlemanly gambler, who is also stone-broke, and who is waiting for a remittance from England. Major Owen and Kelly, the bullies of the establishment, endeavor to force Lily to accompany them to Paris. Stewart turns up in time to save the girl, who flies in terror. In the wrangle which ensues Stewart and the Major fight with sword-sticks, and the Major is killed. Kelly makes tracks. Stewart stands dazed for awhile and then makes tracks also, but before he goes Kate rushes into the room and takes in the situation. Kate is horror-stricken. The house being roused, everybody rushes on, and Kate is found standing, sword stick in hand, over the body of the dying man, who, with fiendish malignity, makes a tremendous effort to denounce her as his murderess. "I am murdered by——" says he, and dies pointing at Kate.

* * *

This is rather a strong curtain, but the business which grows out of it makes colossal calls upon our credulity. Kate and Lily are reconciled to their rich uncle in England, and this rich uncle turns out to be also Stewart's guardian. When Stewart turns up, we of course expect the course of true love to run smoother than ever. Strange to say Kate cannot bring herself to give her hand to "a murderer"—though she knows full well that if Stewart had not killed the Major the Major would have killed him. So Stewart gets his congé, of course, without any explanation taking place, for even a couple of words of common sense at this juncture would have put everything straight and burst up the whole business. The Major's brother presently turns up, bent on applying the *lex talionis*. Kate is denounced as the murderess, and is about to be extradited. Of course Stewart will not stand this, but unhappily they will not believe his statements. The villain Kelly holds the key to the situation. He is hanging around endeavoring to force Lily to marry him, and her sister's safety is to be the price of Lily's consent. Lily has implored the assistance of Stewart, but has found him by awful oaths never to reveal the circumstaces under which he saw her on that dreadful night. So Stewart's mouth is sealed—and a nice muddle everybody is in for a while, owing to these high-toned imbeciles and their imbecilities. At length, by an ingenious stratagem, Stewart contrives to make Kelly denounce him (before witnesses) as the Major's murderer; and this denunciation lets in the glimmer of reason upon all concerned, for presently every Jack has his Jill and all ends happily.

* * *

Florence West made a hit as the impassioned Kate, and Miss Webster—a grand daughter of old Ben—showed to great advantage as the other sister. Other members of the cast were Lewis Waller, Matthew Brodie, Julian Crow and William Rignold.

In Danger was played all last week at the Brighton Theatre, but some of the players did not know their words. Rignold (who is big enough to know better) was the worst offender, In Danger wants considerable cutting. Uncle Sam French is understood to have an interest in the piece and to be well satisfied with his deal.

GAWAIN.

Professional Doings.

—Lea Raymond and Hope Curtis have left Frank Daniels' Little Puck company.

—Charles Warren and Mrs. Harry Bloodgood leave the My Geraldine company on Nov. 29.

—The Laura Dainty company, playing in A Mountain Pink, disbanded in Indianapolis last Saturday.

—R. O. Gilroy goes in advance of Nellie Boyd's company. He was formerly with the Randall Opera company.

—Charles Zimmermann, treasurer of Harris' Theatre, Cincinnati, celebrated his twenty-sixth birthday on Nov. 12.

—G. A. Kane is writing a book entitled "The Show World," which will cover the author's recollections back to 1824.

—D. B. Hughes, stage manager of the new Cincinnati Casino Theatre, is in New York City booking attractions for the season, which begins Dec. 10.

—Will P. Webster has resigned from the business management of The Kindergarden and taken the same position with Stanley Macy's C. O. D.

—San Francisco papers say that The Circus Rider, the latest dramatic venture of Mrs. B. W. Doremus, has made quite a hit at the Bush Street Theatre.

—Two and not three matinees a week are given at Jacobs and Proctor's Opera House in Hartford, Conn. Wednesday and Saturday are the days of the performances.

—One of the Cincinnati stockholders in the American Co-operative Dramatic Association has brought suit, praying for the appointment of a receiver, and asking that creditors be obliged to prove claims.

—A wire announces that Winnett's Great Wrong company opened at the Ninth Street Theatre, Kansas City, on Monday night to over $600 The Passion's Slave company opened at Harris Theatre, Louisville, to the capacity of the house.

—Manager Harris sends a despatch to THE MIRROR stating that by a careful estimate over 2,000 people were unable to obtain admission at Harris' Academy of Music, Baltimore, at the opening of the National Opera company in Nero on Monday evening.

—Louis Aldrich is making money steadily with My Partner in New England. His dates are filled to the 26th of this month, when he will come to New York to look for a first-class opening for The Kaffir Diamond, a play by E. J Swartz of Philadelphia. Mr. Aldrich thinks it is a strong domestic drama.

—Clara Louise Kellogg, the prima donna, and Carl Strakosch, her manager, were married Wednesday afternoon, Nov. 9, at the Rectory of St. John's Church, Elkhart, Indiana. The bride was attired in travelling dress, and the rector's family were the only witnesses to the ceremony. In the evening Mrs. Strakosch sang at a concert under the auspices of the Elkhart Association.

—Walter Fessler writes that Thomas J. Martin, of the Lost in New York company, who died so suddenly last week of heart-disease at Troy, N. Y., was buried there on Nov. 11, the services being conducted by Rev. Eaton W. Maxey, of Christ Church, whom Mr. Fessler desires to thank in behalf of the company for his kindness and impressive remarks. Among those who followed the remains to the grave were W. B. Barton, Frank Dayton, J. J. Hall, George Wright, Walter Fessler and Robert Martin. Henry Thompson and John P. Carroll, of the Checkered Life company, were also present.

—John W. Palmoni, business manager of Louise Pomeroy, writes that THE MIRROR correspondent "gave a true though mild statement" of the manner in which Manager J. B. Isherwood deserted the Close Shave company at Lancaster, Pa. He says that Louise Arnot, as well as her manager and company, responded quickly and kindly when the stranded company raised the flag of distress. Will Benedict, who claims to have succeeded to the management of the Close Shave company, writes from Wappinger Falls, N. Y., that the finances are in good shape, and that the comedy is making a favorable impression.

The twenty first annual benefit of the Benevolent Order of Elks occurs this (Thursday) afternoon at the Academy of Music. Among the local managers who have given their cooperation to the Executive Committee are J. W. Rosenquest, Daniel Frohman, E G. Gilmore, John L. Donnelly, M. W. Hanley, James Donaldson, Jr., Tony Pastor and John F. Poole. Augustus L. Heckler is the secretary of the Benefit Committee. The stage management is entrusted to J. J. Spies and Louis H. Robie. H. S. Sanderson is treasurer and W H. Bowron the musical director. The attractions comprise the Lyceum Theatre company, George S Knight, Frederick Warde, Hoyt's Hole in the Ground, an act from The Corsair, Dockstader's Minstrels, Tony Pastor, Alice Shaw, the Dark Secret company, and several others.

The company touring the South in Held by the Enemy met with great success in St. Joseph, where they remained over last week to give two special performances beyond the regularly advertised engagement.

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Gossip of the Town.

It is rumored that Sophie Eyre is to secure a London theatre.

The Great Pink Pearl opens its season in Orange, N. J., on Dec. 1.

George S. Knight's road season will be under his own management.

Ramsay Morris' new play is fluctuating between Mrs. Langtry and Mrs. Potter.

Isabelle Coe will leave the Tin Soldier company shortly, her place being taken by Elvia Crox.

Henry E. Dixey and company of fifty-five people started on Saturday night for San Francisco.

Leon Mayer, business manager for Alice Harrison, severs his connection with the comedienne on Saturday night.

Tony Pastor recently presented Little Tich, the English moke-comique, with a gold medal as a mark of his esteem—and profits.

Charles Bowser leaves the Rudolph company on Saturday night to create the new comedy part written by William Gillette in She.

Carrie Turner and Hattie Delaro have been engaged for Arthur Rehan's comedy company to replace Helen Russell and Adele Waters.

William Gillette, who plays in Philadelphia this week in Held by the Enemy, comes over daily to New York to attend the rehearsals of She.

Rehearsals of She for principals, chorus and supernumeraries began on Tuesday morning at Niblo's Garden under the direction of Ben Teal.

Edward Solomon has composed a new comic opera entitled The Red Hussar, which is to be produced in London early in December.

David Belasco and Henry C. De Mille are drawing a royalty which averages $300 jointly a week during the run of The Wife at the Lyceum Theatre.

Al. S. Phillips has secured Robert Craig's burlesque of Faust and Marguerite for production in this city. Mr. Phillips will burlesque Irving therein.

Haggard's novel of "She" is being condensed to pamphlet form by Charles MacGeachy for advertising purposes in the forthcoming spectacular production of the story at Niblo's.

H. J. Sargent is about taking a tour through the London provinces, Mrs. Churchill-Jodrell, a cousin of Lord Randolph Churchill. The lady will appear in Forbidden Fruit.

The sale of seats for the concerts to be given by Etelka Gerster, who arrived on Sunday on the *Bourgogne*, at the Metropolitan Opera House, Nov. 22-4, will open next Thursday.

The Murray Opera House, St. Paul, will positively open Jan, 16, with Thomas W. Keene. The erection of the edifice was delayed through labor strikes and other causes, but Sackett and Wiggins write W. W. Randall, their New York representative, that they will without doubt open at the date given.

Recently, in the hurry of departure, Marguerite Fish left her jewelry at the Lawrence Hotel, Adrian, Mich. Two days later she discovered her loss. The hotel proprietors, when informed as to the ownership, immediately expressed the valuables to the owner and stilled her anxious, beating heart. The receipt of the jewels added to the success of the engagement which opened Whitney's new theatre, Detroit.

The following vaudeville artists appear at Tony Pastor's Theatre next week: Dan Mason, Wood, Bryant and Sheppard, Callan Haley and Callan, Millar Brothers, Keating and Flynn, Fred. J. Huber and Kitty Allyne, the two La Rosas, Ada Melrose and Millicent Page. There will be two performances on Thanksgiving Day, and Tony Pastor will not play in the Academy of Music. This is no dark secret.

Effie Ellsler is playing a brilliant engagement at Pope's Theatre, St. Louis, this week. On Sunday afternoon and evening over 3,000 people attended the performance of Woman Against Woman, and on the following night the house was packed. So wires O. L. Hogan, business manager of the house. On Nov. 8, in Dayton, O., Miss Ellsler's management kept open house all night to receive election returns, placing an operator in a box.

Before opening at the Lyceum Theatre on May 1, E. H. Sothern plays in Brooklyn, which completes his tour. His run at the Lyceum will continue during the absence of the home company and up to October, after which he opens his second season in Boston. Although a new play is being considered for him, The Highest Bidder will be retained for the second season, Mr. Sothern's success in that play on the road being beyond the expectations of Manager Frohman and the star.

Josh Ogden, in advance of Helen Blythe, in Only a Woman's Heart, has been having a rather tough experience in the Land of Flowers and Oranges. He writes THE MIRROR from Lake City, Fla.: "I am down among the oranges, so to speak; but yellow fever has the call on the oranges. This city, fifty-nine miles from Jacksonville, and once a good theatrical town, is now a God-forsaken village. There is a hall—it is called an opera house. Rent $10, and pay your own license—$25 for one night. Less salaries, hotel bills and fares, it would cost $65 to open the doors. I skipped out. When I arrived here I was collared by a yellow-badged policeman, who asked me for a permit to stay in the town. Did not have one; was taken before the Mayor; was asked where I came from; told him State of Georgia. He was very suspicious, and said I would have to go to the sand-hills or Quarantine to be fumigated for fifteen days. In desperation I gave him my route-book. This satisfied him, but he demanded twenty-five cents for the permit I enclose."

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